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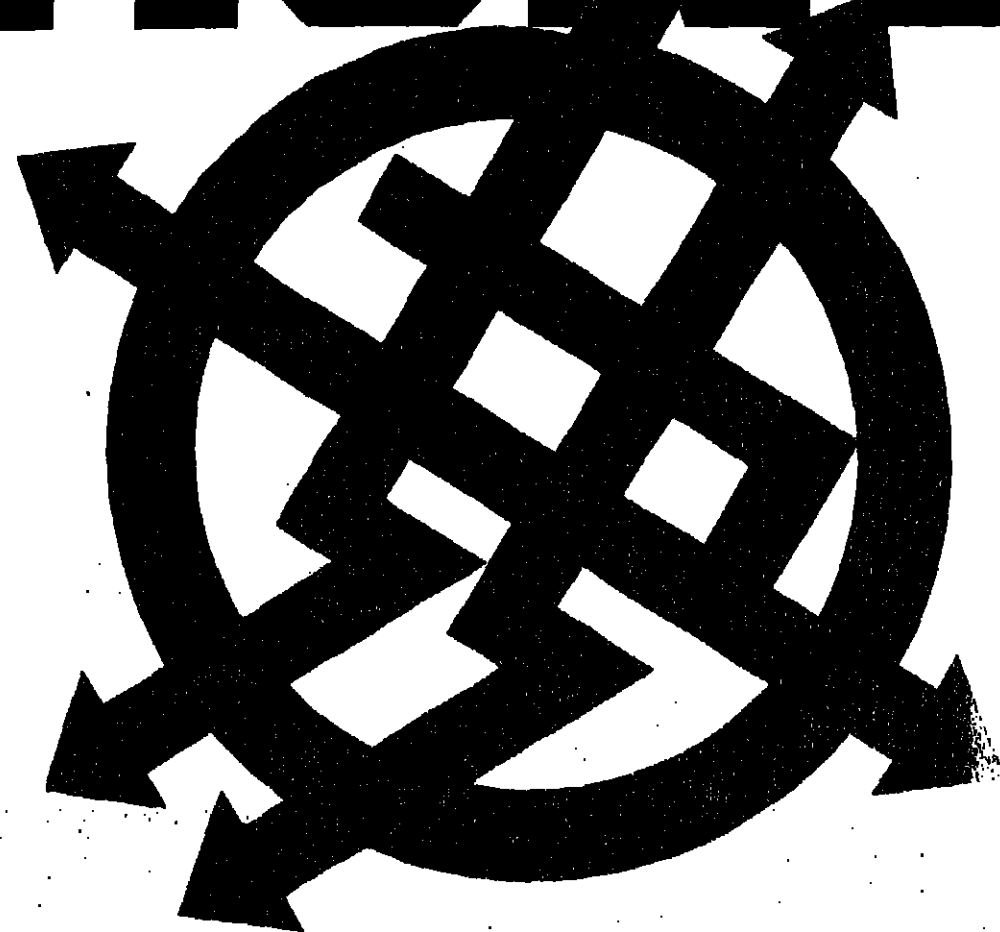
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THE JERUSALEM
POST
MAGAZINE

Friday, January 28, 1983

The Hinnom hoard



ARIEL

Changes and Improvements on Egged Routes, to Make Things Easier for You.

Changes, innovations and improvements on routes all over the country, effective January 30, 1983. Approved by Ministry of Transport Area Supervisors.



NORTHERN DISTRICT

New route to Gilon and Tzurit

The new route, No. 86 will run from Carmiel to Gilon and Tzurit (and back) Safad

- * A new route, No. 9, will run from Safad to Akbera (and back)
- * Route No. 3 in Safad will run differently. Details from Egged information windows, and on municipal notice boards.

Kiryat Shmona to the Hermon

Route No. 14 will run from Kiryat Shmona to the Hermon site (and back) Departures from Kiryat Shmona at 10.30, Sunday—Thursday, and from the Hermon at 16.00. Bus runs if the site is open.

CENTRAL DISTRICT

Route No. 404, Bat Yam—Holon—Jerusalem (and back)

Route No. 404 will start from Bat Yam. Stops at 147 Sd. Ben-Gurion (opp. the Marina Hotel), 80 Rehov Josephthal, 98 Rehov Josephthal, in Holon: Rehov Hahistadrut (near Kugel Secondary School), 29 Sd. Kugel (opp. the Rina Cinema), Holon Junction, Tzrifin, Ramla, Mishmar Ayalon, and the Jerusalem fast road. Sunday—Thursday timetable. From Bat Yam: 06.10, 07.10, 08.10, 09.10, 10.10, 12.10, 14.10, 17.10. From Jerusalem: 06.30, 08.00, 10.00, 12.00, 14.00, 15.00, 16.00, 19.00. Details of the Friday timetable: at information offices.

New Route to Azor-Shivana

A new route, No. 082, from Shivana-Azor to Tel Hashomer Hospital, via Hashiva junction (and back). Timetable: Sunday—Friday, from Azor — 07.15, 10.30, 13.30. From Tel Hashomer — 11.00, 14.00, 17.40

New Direct Route from Tel Aviv to Beit Shemesh

A new route, No. 410, from Tel Aviv to Beit Shemesh, on the fast road. The bus will leave at 15.30 from the Tel Aviv central bus station.

Timetable Changes — Route No. 401

Route No. 401 Tel Aviv—Jerusalem via Beit Shemesh (and back) will now run daily only between 20.45 and 23.00. There will be an increase in the number of daytime departures on route No. 411, Beit Shemesh—Tel Aviv (and back), and on route No. 415, Beit Shemesh—Jerusalem (and back).

Timetable Changes — Route No. 402

Details of the changes in the timetable of route No. 402, Tel Aviv—Jerusalem via Mishmar Ayalon (and back) are available at the information offices.

NOTE to RA'ANANA RESIDENTS

The stopping bus, No. 501, between Herzliya and Tel Aviv, will now be extended to Ra'anana (from Tel Aviv, via Herzliya, and back). The bus will now go as far as Ra'anana Junction.

SOUTHERN REGION

Arad

- * Route No. 441 from Arad to Jerusalem, via Hebron. The route will run on Sunday only leaving Arad at 06.45.
- * For the convenience of passengers, route No. 388 to BeerSheva will start earlier, at 05.10.
- * Route No. 389, Tel Aviv—Arad: the midday bus will depart at 13.30 (instead of 12.45).

NOTE to PASSENGERS using the TEL AVIV—CAIRO ROUTE

A bus, route No. 100, sets out every day at 07.30 from Tel Aviv for Cairo. Tickets should be bought in advance.

Return tickets on the Jerusalem—Haifa route are sold with a 10% rebate — IS 225

Information Centres

We again wish to inform the public of the telephone numbers of our information centres:

TEL AVIV — 03-432777, 432414
JERUSALEM — 02-628231/2
HAIFA — 04-538278/9

Additional information, and detailed timetables are available at the information offices at all Egged bus stations, and the Information Centres.

More improvements from EGGED



On the cover, Archeologist Gabriel Barkay at the mouth of the cave he discovered on the slope of the Valley of Hinnom in Jerusalem.

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YOU HAVE A REASON TO BE SATISFIED. RASSCO.



GABRIEL BARKAY knew the hill from his army service with the Jerusalem Brigade. He had stood on its slope looking across no-man's land at the crenellated walls of the Old City on the other side of the Hinnom Valley and reflected that other soldiers had stood there before him. Pompey and Titus had had siege camps here during their encirclements of Jerusalem and so, doubtless, had many other commanders. The building housing the British consulate near the crest had been a Turkish watchtower protecting this major approach to Jerusalem from the south.

Scouting in 1975 for a site for his first independent archaeological dig, Barkay — then a 31-year-old teacher at Tel Aviv's Institute of Archaeology — returned to the hill opposite the Jerusalem railway station. Walking across its eastern slope, this time fixing his attention on the ground rather than the stunning view, he gathered from the surface pottery shards from the First Temple period and placed them in the plastic bags he carried with him.

To the trained eye, there was considerable other evidence of ancient activity—a flattened stretch that indicated a road beneath the skin of the hill; remains of a quarry; the exposed threshold stone of what had been a large building; and, near the upper edge of the slope, a sliver of stone thrusting out of the soil.

A German archaeologist had seen this last in the 1930s and thought it might be the edge of one of the numerous tombs encircling old Jerusalem. Barkay thought so too, and the following year executed a pilot dig that soon uncovered two tombs that had been cut out of the living rock in the Seventh Century BCE. The tombs were empty, but their existence encouraged him to make a full-scale dig in the area.

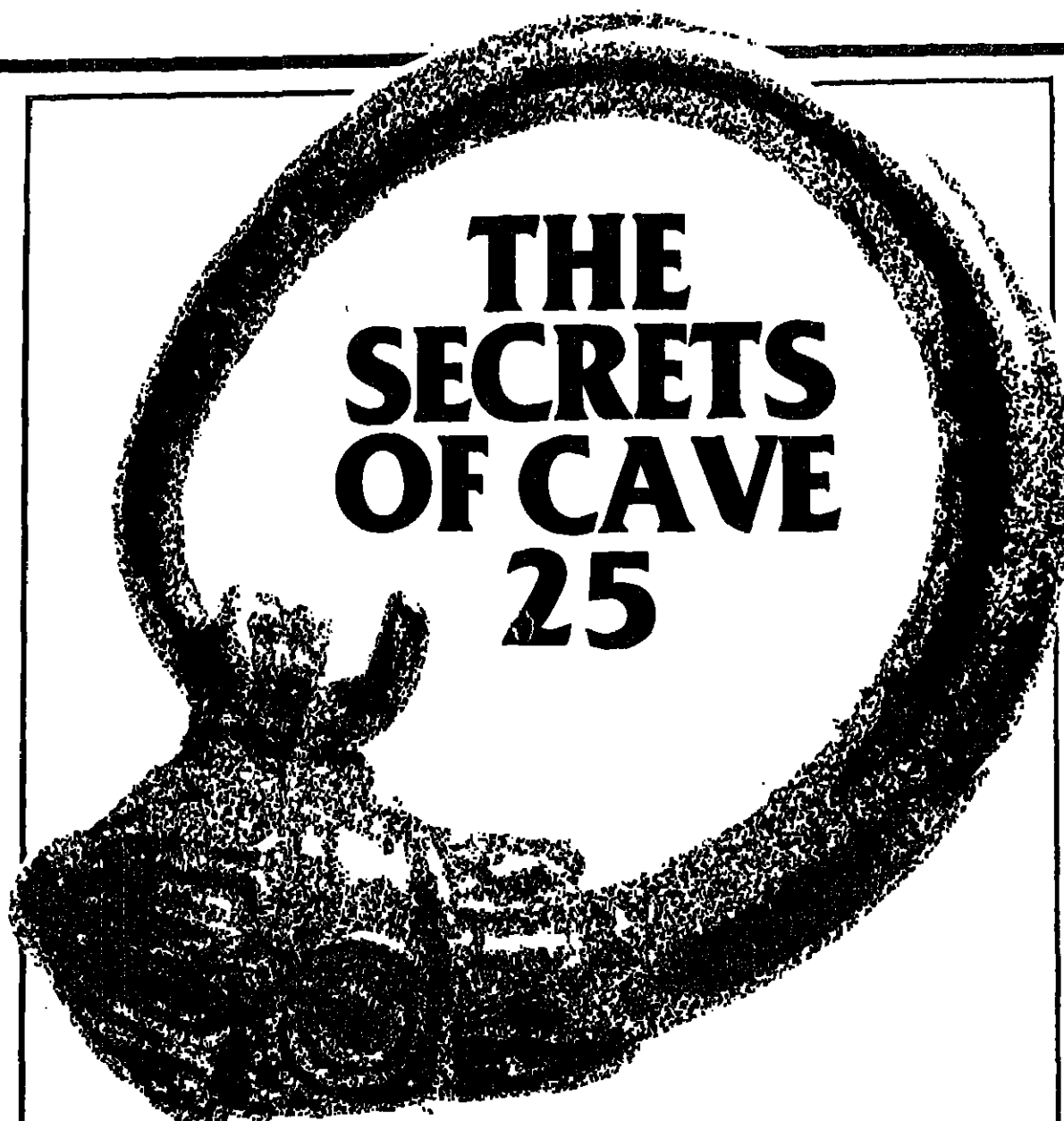
IT WAS NOT until the end of June 1979 that Barkay was able to put his plan into operation, but on the very first day two of the volunteer diggers uncovered the edge of a tomb later labelled Cave 25. Other teams were uncovering similar rock-cut tombs on the slope beneath St. Andrew's Church, but during the next two weeks Cave 25 began to emerge as something different under the shovels and brushes of the volunteers.

The tombs all contained burial chambers shaped like a squarish U. Lining three sides were benches on which the dead were laid for their final sleep. In Cave 25, there were sculpted headrests on the benches. One of the benches was so wide that it held six headrests. The special architectural treatment showed originality and perhaps wealth.

Beneath one of the benches in every tomb was an opening leading down into a large chamber, the repository, in which remains gathered from the benches were placed. This practice in family tombs of the First Temple period was the origin of the biblical phrase "gathered unto one's fathers" and it was a form of burial unique to Judea.

Also transferred to the repository were gifts placed in the burial chamber by the kin of the deceased. That practice came to light a century ago, when a First Temple tomb was found in Silwan village with an ancient inscription announcing that the tomb contained no gold or silver, but only the bones of the deceased and his slave wife.

THE OTHER tombs on the slope had been picked virtually clean by grave robbers in the past, but when



After three years of silence, archaeologist Gabriel Barkay has begun to disclose the nature of his finds on the slope of the Hinnom Valley. He describes the First Temple period burial place he uncovered in a cave there, and its contents, to *The Jerusalem Post's* ABRAHAM RABINOVICH.

Barkay put his head into the Cave 25 repository, instinct told him that this might not be empty. A layer of cream-coloured dirt covered the chamber, indicating that part of the ceiling might have collapsed.

The original team of volunteers had now been replaced by a group of youngsters participating in a summer-camp programme. A 12-year-old boy was sent into the cave with a broom and he soon began shouting. He had found a

pottery shard. Although Barkay told him not to lift anything before it could be photographed *in situ*, the boy was soon excitedly waving about other items he was plucking from the dirt.

He was replaced by a team of adults from the American Institute of Holy Land Studies on Mount Zion across the valley. The chamber was divided by strings into sections, and each item was photographed and sketched before being moved.

ANCIENT JERUSALEM is nig-gardly in yielding up its memories: a collection of basements rather than anything resembling the Roman Colosseum is the rule. What the archaeology profession calls "small finds" — jewelry, coins, weapons and the like — are even more rare. But within a few days of entering the Cave 25 repository, Barkay had used up all the small find bugs he had brought for the entire season. Never before had an intact

repository been found in Jerusalem, and this was a gusher. There were more than 100 pieces of silver jewelry. There was gold jewelry and stone beads, and faience and alabaster vessels, household ware and arrowheads. Only one coin was found, but it proved to be the oldest coin ever found in the country — a Sixth Century BCE piece with a crab design from the Aegean island of Kos.

Fearful of what might happen to such a treasure trove in the middle of a city its existence became known. Barkay kept teams working in the tomb for up to 20 hours a day, electric lights being strung from St. Andrew's church. It took a week to finish the job, and by that time some 700 objects had been retrieved.

The most intriguing were two tiny silver scrolls. To unroll them without causing damage was a technical challenge that laboratories in Israel and Germany would ponder for three years before the head of Israel Museum laboratory, Dodo Shenhav, successfully opened them two months ago.

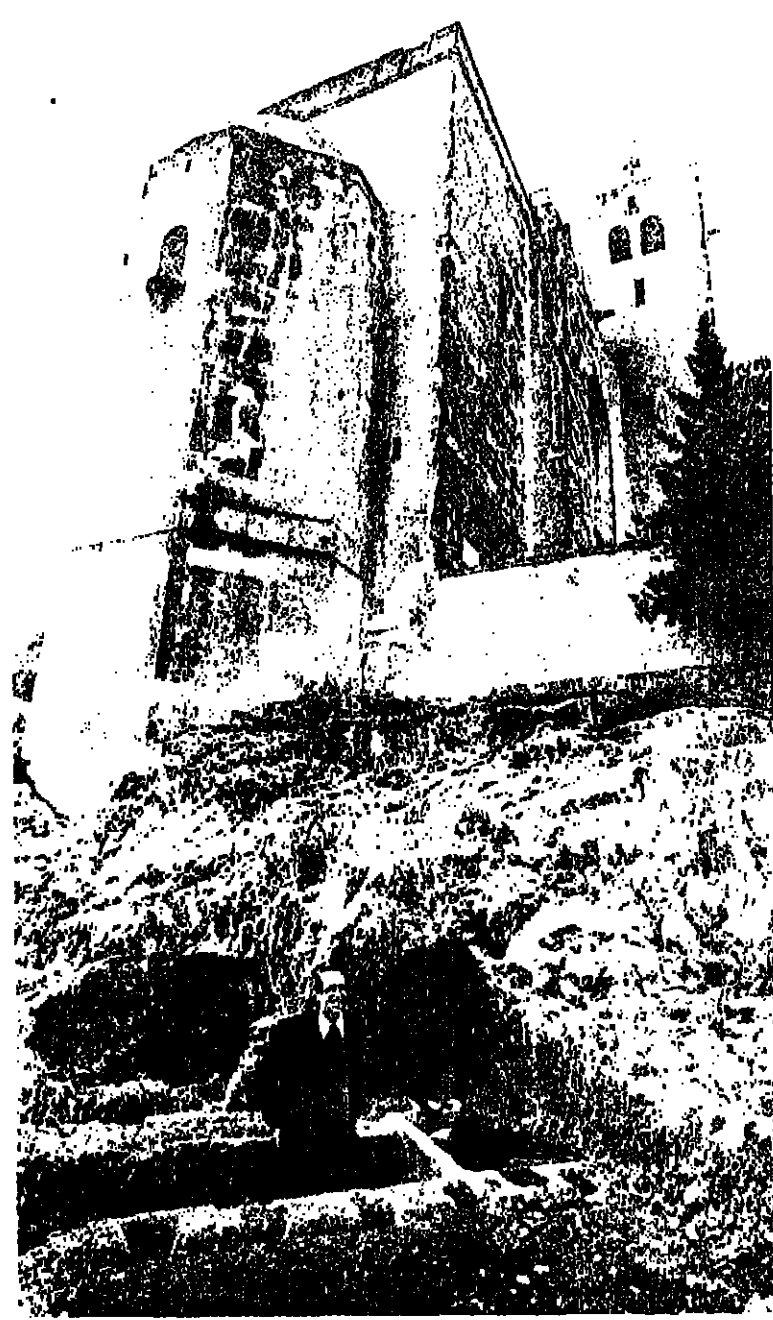
The scrolls were amulets on which prayers had been scratched. They were very difficult to decipher, but on one of the scrolls Barkay was able to make out distinctly the Hebrew word for God: the letters yud-heh-vav-heh transliterated as Yahwe or Jehovah. It was the first time the Name, the Tetragrammaton, had been found in Jerusalem.

IT HAS BEEN one of the anomalies of biblical archaeology that in close to a century and a half of exploration, the Hebrew name of God had never been found in the city in which the divine presence was most immediately felt and which was the centre for centuries of religious literature. The reason, says Barkay, is that the material on which the name was commonly written, papyrus, had long since disappeared. Very few stone and pottery inscriptions have been found and none of these was of a religious nature. Although a signet from the First Temple period with the inscription Servant of God is reportedly in the possession of a Harvard scholar, it was purchased in a Jerusalem antiquities shop and its origin is unknown.

Barkay did not publicize his find for fear of drawing unwelcome visitors to the site. In 1980 he returned for another season of excavations and uncovered several more First Temple period caves, two of which contained, between them, several hundred more small finds. There were also important finds from other periods, down to the Turkish, which last yielded a cache of old rifles.

Hopeful that he might resume his excavations on what he calls the Shoulder of Hinnom, Barkay decided to maintain his no-profile position. However, the opening of the scrolls and their dramatic disclosure prompted him to deliver a lecture on his excavations at the Rockefeller Museum earlier this month.

THE FIRST TEMPLE period had always been Barkay's special interest. Known in the trade as Iron Age II, this is the period from the 10th to the 6th Century BCE when 21 kings of the Davidic line ruled in Jerusalem. The period ended when the Babylonians breached the walls of the Temple and destroyed it. "This is the period in which Jerusalem acquired the meaning it has in Jewish tradition and Western civilization," Barkay said in an in-



terview this week. His finds illuminate the material and cultural life of Jerusalem during that period.

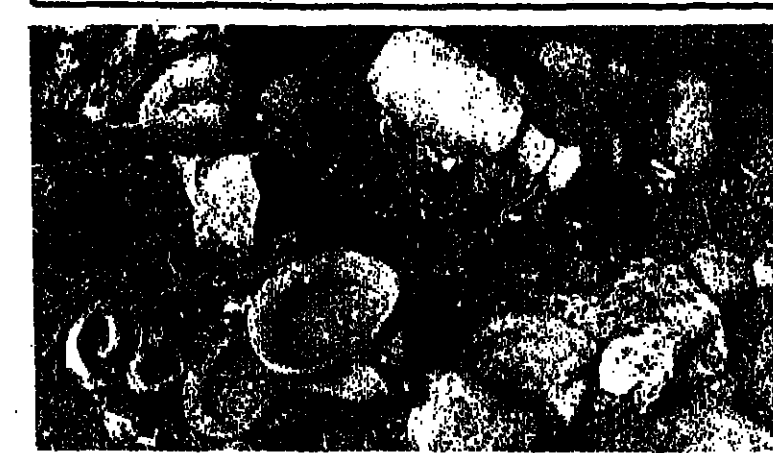
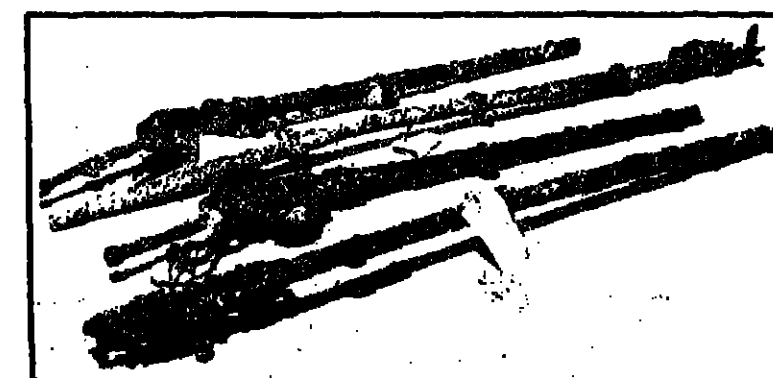
They also shed light on the immediate post-destruction period in Jerusalem about which almost nothing is known, not even from Jeremiah, who lived through it. Many of its residents were carried off to weep beside the waters of Babylon but there is no literary evidence to show whether anyone stayed behind in the Holy City. Nor

had there been any archaeological evidence.

Now, says Barkay, pottery in the tombs clearly indicates that burials continued to be carried out in the years immediately after the Temple's destruction. "This says that there was activity, that people continued to live in Jerusalem or to come here to bury their dead in family burial caves, probably quite wealthy people," says Barkay.

At least one of the tombs was be-

(Below) Winchester rifles, pottery finds. (Top) Cave and St. Andrew's Church.



ing used by the Romans in the Third Century CE, 1,000 years after it was originally hewn, making it, as Barkay puts it, "the longest-lived burial cave in Jerusalem."

The Romans also used their own methods of interring the dead. Barkay found blackened pits in which Romans, presumably soldiers of the Tenth Legion garrison, were cremated and nearby cooking pots in which the ashes were interred. Also found were Roman shaft-burials, in which a shaft was dug and its bottom widened to receive bodies. These were covered by stones and two more layers of bodies could be interred on top of them.

THE EXPOSED threshold that Barkay had noticed during his first survey of the hill in 1978 proved to be from a magnificent and hitherto historically misplaced Byzantine church which Barkay partly excavated. He deduced that this was the St. George Outside the Walls mentioned by a Byzantine monk who collected the corpses of the city's clergy after a massacre by invading Persians. Two decades ago, that name had been attributed by archaeologists to a chapel found beneath what is now the parking lot of the Hilton Hotel during the development of the adjacent Binyanei Ha'uma. Although it contained a mosaic inscription mentioning St. George, its distance from the Old City — about two km. — seemed to some too great to warrant that identity. Barkay is convinced that his church, just across the narrow vale from the Old City, is the one mentioned by the monk.

His conviction is reinforced by the St. George inscription on a burial cave in the valley below. The entire area between the Cinemas and the nearby gas station at the edge of Liberty Bell Park was part of a Byzantine Church and monastery complex, says Barkay.

Another of the 10 burial caves he uncovered had been in use during the Turkish period, not as a tomb but as an armory. There are clear signs of a large explosion, but from the rubble dozens of rifles were extricated. One of the American volunteers on the dig identified one of the weapons as a Winchester designed for buffalo hunting on the American plains.

THE WEALTH of ancient finds Barkay uncovered has not been matched by current financing that would enable him to analyse what he has found. More than 100 bags filled with earth from vessels found in the tombs have not yet been combed, nor have there been chemical analyses of jewelry and other artifacts to help determine the origin of the materials. The Turkish rifles are lying under a cupboard in Tel Aviv University's Institute of Archaeology, deteriorating while they wait for an arms expert to study them.

For the future, Barkay hopes to see the slope — owned by the Greek Orthodox Church and leased to the Church of Scotland — become an archaeological park in which visitors can share the dramatic glimpses into the city's past opened by the excavations.

He would also like to see Cave 25, which has become a dumping ground, restored to a state that would do honour to the place from which the ancient name of the Lord first emerged in Jerusalem.

"This is one of the marvellous points in Jerusalem," says Barkay, "where you have a meeting of landscape and history in a rare combination."

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TEL AVIV, NAHMANI HALL Tuesday, Feb. 8 at 8:30 Wednesday, Feb. 7 at 8:30 Main ticket distributors: Castel, 153 Ha'atenu, Tel Aviv, Tel. 444725, 447678 Discount price tickets for Cameri Theatre subscribers at Castel	HAIFA MUNICIPAL THEATRE, GALA PERFORMANCE Saturday, Feb. 5 at 8:30 Tickets: box office, Tel. 04 670970, and agencies. RFAH SABAR, HEICHAL HATANUT Sun., Feb. 6 at 8:30 Tickets: box office, Tel. 062 28617. WEIZMANN INSTITUTE, WIZ AUDITORIUM Thursday, Feb. 10 at 8:30 Tickets: box office and Lotus agency
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* Retranslated from Hebrew.

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THE LABOUR Party, like the rest of the political community, hangs in limbo breathlessly waiting for two impending events: the Kahan commission's report on the Beirut massacre and Yitzhak Navon's announcement of his future plans.

Labour's main problem is that, while it did not have enough votes in the 1981 elections to be called on to form a government, it did not make such a poor showing as to create a demand for a thorough internal shake-up. After more than five years in opposition, the Labour front bench has still not come to terms with being out of office, and the party's image has been weakened by the running feud between Shimon Peres and Yitzhak Rabin and the challenge to the former's legitimacy as chairman.

The weakness has not been reflected, however, inside the party's executive bodies, still held in thrall by Peres' brave talk of "a hundred days," after which they pin their hopes on the Kahan report causing such a political convulsion as to enable him to form a coalition. This prospect has even made Rabin stop rocking the party boat, and caused a semblance of unity behind which politicians disenchanted with the status quo wait to see how things will go.

TO GAUGE the mood, I went to interview the heads of the party's two largest branches — Jerusalem's dovish Uzi Baram and Tel Aviv's hawkish Eliahu Speiser. Baram was one of the two speakers who in 1974 proposed Rabin's nomination for the premiership at the party central committee. Speiser was instrumental in the landslide re-election of Peres to the chairmanship at the December 1980 convention.

WHY, I asked Baram, did Labour's 50-member Knesset faction behave as if it were a minority faction?

"The truth of the matter is that it is a minority, although nominally it has the largest number of MKs," he replied. He felt the trouble lay in the party's being too heterogeneous, which made for difficulties in reaching an agreed position, for example, on the Peace Now movement. The war in Lebanon had aggravated the situation, with the Labour Alignment sharply divided on fundamental issues.

The Jerusalem MK thought the alliance with Mapam should continue "as long as there is the slightest chance of replacing this government in this Knesset's lifetime." But he, like many other prominent men in his party, was reserving a definitive opinion on the matter until the Kahan report appeared.

Another reason he wanted the Alignment to continue was to balance the influence of the hawkish lobby in his party caucus. He named Shlomo Hillel, Shoshana Arbeli-Almozino, Arye Nehemkin, Ra'anan Na'im and Amnon Lion, saying that it was difficult for even such a moderate dove as himself to co-exist in the same framework.

ON THE leadership question, Baram expressed the view that if Peres should manage to form a government during the term of the 10th Knesset, "then of course his primacy will remain unchallenged. However, if we have to contest new elections, we will have to seriously consider picking a candidate who has the best prospect of leading us to electoral victory." To my regret, Peres might not measure up to another such test in the present circumstances.

Here his voice took on a steely timbre. "I am aware that there is mounting opposition throughout the party to Rabin's candidacy. It is felt that his public popularity was not acquired by waging the Alignment's fight against the government. It's no wonder he is the Likud's favourite opposition politician. His record shows him to have been the least critical of the policies of the Likud and its coalition."

PRODDING on Navon's prospects, Baram replied:

"I don't want to get involved in this matter because Navon is still president. But it goes without saying that his political decisions will have a far-reaching influence on developments inside the Labour Party and the Alignment as regards the leadership issue."

Pointing out that the whole question of Navon was politically *sub judice* at the moment, he added: "That does not oblige one to be totally neutral. I also want to make the point that even if it turns out that he opts to stay out of politics, that will not prevent a serious effort in the party to seek a third candidate for the leadership, other than Peres and Rabin."

Baram declined to be drawn further on the subject, only observing drily:

"I won't mention names at this juncture, especially when we must make a supreme effort to form a government headed by Peres."

What of the third force that had been mentioned so much in the media?

Baram made no effort to conceal his impatience with the subject.

"It does not exist. The real third force will come into being when conditions are ripe, and that won't happen — to my mind — before April. Such a force has to crystallize around concrete issues. It should be based on two premises: first, agreement on the leadership issue, and second, accord on the party's political line."

He was convinced that a compromise would have to be reached on the latter issue, adding with feeling, "we can no longer allow such heterogeneity."

"Even before the commission report is out two camps are too much for this party, and at this juncture a third one is quite out of the question."

COMPARING Labour to the Likud in the 10th Knesset, Baram contended that the latter's only advantage was the dominant presence of Menachem Begin on its front bench. However, when it came to the second and third ranks, Labour was in a better position.

He believed that when it came to the middle generation of politicians, Labour had much more to offer in calibre.

"What happened to the Likud was that people like Yoram Aridor and David Levy were thrust to the fore and began to enjoy national exposure. Our problem is that we have not been accorded similar recognition. I have no doubt that our human potential is of a superior quality. With Begin no longer dominating the scene, the entire story will be rewritten."

Baram conceded that not enough had been done to shake up the party structure over the past six years, but he stressed that few people had turned their backs on the party. A wide-ranging ideological mass education programme had been under way for some time, and the national leadership was brought in to constant contact with the rank and file.

Party in waiting

Labour is counting the days waiting for two announcements — President Navon's declaration of his plans, and the Kahan report. In the interim, the party is in suspended animation, reports MARK SEGAL.



(Courtesy of The New Republic)

"This party work may not have an immediate electoral effect," he admitted, "especially at a time when the Likud manages to provide both butter and guns that no study days can counter."

For Baram, the war in Lebanon had been a watershed for the Labour Party, and he found it difficult to countenance the enthusiastic pronouncement of MK Dov Ben-Meir, secretary of the Tel Aviv Labour Council, that in the wake of the war, "Israel had never enjoyed so many political options."

On the contrary, in his view the post-war situation had created potential threats to Israel's survival, and he was disturbed by the blurred and unconvincing image projected by a national political party which harboured so many disparate views.

"Mind you," he added, "I don't want to be misunderstood. I think there is room for compromise, but we have to offer a clear image."

Uzi Baram derives from solid Labour stock. His father Moshe Baram was also the party's king-pin in Jerusalem for years. His differing style and outlook reflect not only the generation gap but his years as an emissary in the U.S. Before plunging into politics, Baram was a vocational counsellor. His sensitivity towards communal problems derives in part from the continued mingling of Ashkenazi and Sephardi in his own family. He regards himself above all as the Knesset member for Jerusalem, whose parliamentary lobby he formed.

Very different in style is his hawkish Tel Aviv colleague, Eliahu Speiser. Speiser's experience as a youthful national chess champion

coherent cadre in our second and third ranks."

At a later stage in the interview he said: "Even in his great days, Ben-Gurion was never alone, but worked together with a group of his peers like Golda Meir, Eshkol, Sharet and Sapir. True, things have changed, and today there is a marked personalization of politics, partly because TV focuses on people's faces, and partly — in our case — because of the weakening of the party's backbone."

THE TEL AVIV MK spoke of there being too many pessimists around. He at least was optimistic about Labour's chances of returning to office.

"I really and truly believe we have a good chance, but we don't have to wait in limbo day after day for this to happen. It's inevitable, for Labour is the only alternative to the Likud. We have a powerful movement rooted in our society. That makes up for certain weaknesses. What we do perhaps lack is the fighting spirit to attain our target."

Labour, he declared, would never win back the electorate it had lost unless it shifted back to its traditional centre line.

"There's a feeling that we have lurched to the left in political matters, plus a misconception of our economic programme, as if Labour policy is equated with more controls." He thought it urgent for Labour to free itself from the leftward pull of Mapam and its allies inside Labour.

A RENEWAL of the historic partnership with the religious camp was also imperative. More efforts should be made to court leaders of the NRP, like Zevulun Hammer and Yehuda Ben-Meir, and of Agudat Yisrael, like Avraham Shapira and Shlomo Lorincz. "They have to feel that we are not pushing them into the Likud's embrace."

Pragmatist and realist are descriptions which Speiser favours for himself — hence his willingness to accommodate Tami.

"Perhaps there shouldn't be a communal party, but it exists, so we have to find a way to live with it." Indeed, he would propose to Tami that they join forces, either as part of the Alignment or as part of the Labour Party.

These were not tactical ideas for bringing the government down, but suggestions for establishing a long-term partnership, which should come into being irrespective of coalition changes. Speiser does not take kindly to the advice of his party colleagues who predict the eventual disappearance of the NRP and Tami from the political scene.

"Why do we have to leave it to the Likud to come up with the novel idea of offering them a religious faction? I am convinced that whichever way things develop, there will remain an independent religious camp and it will continue to serve as the balancing force in future coalition negotiations, whichever party comes out on top."

CONCERNED about the party's appeal, Speiser would alter Labour's tone and the direction of its economic programme.

"The Likud has conjured up an image of offering the public a better life, with Labour identified with cuts in living standards. The Likud is enabling the rich to become richer and making the poor poorer and so far is getting away with it. In reality, our programme offers the nation a better deal and we have to get that message over."

Unlike Baram, Speiser was prepared to say unequivocally that the partnership with Mapam had outlived its validity, and he was for running on separate tickets in the 1985 elections.

"All the fuss about the Mapam Council's upcoming debate on a Palestinian state and recognizing the PLO did not take me by surprise. Perhaps they are a legitimate element of the left's programme, but not ours. I maintain that our joint bloc with Mapam blurs our case, and contributes to the dissonance. Hence my proposal that we revert to our own ticket, with Mapam running on its programme. After the elections, there is no reason why we should not form some kind of loose alliance."

Speiser sought to differentiate between the Knesset, the Histadrut, and local government — as far as the Alignment's future was concerned. In local authorities, each party branch should decide on the alliance according to local conditions. In the Histadrut the status quo should be maintained because there was no disagreement there between the two parties. However, when it came to the Knesset, things could not continue as they were. Mapam, in fact, maintained a separate party operation of its own, met in caucus constantly and frequently even voted differently from Labour.

"If no parliamentary changes take place by March," he asserted, "our party must make its own reckoning as far as the future of the Alignment is concerned." He added pointedly that, according to his information, Mapam was also waiting for developments in the coming month before casting the die.

February, in Speiser's view, should prove crucial, with the Israeli involvement in Lebanon, the crisis in relations with the U.S., the Kahan report and Navon's long-awaited announcement.

If the result were early elections — which he strongly doubted — then a new centre party could be expected to run. However, at the present moment he would recommend to his party comrades a do-nothing course.

Spelled out, this meant: "Don't dig in to old positions, don't call for the replacement of this or that leader. We have to manage with what we have got." However, if no change was apparent by April at the latest, then caucuses should most certainly be made.

THE TEL AVIV branch leader will insist on a new party convention in 1984 that would bring the party back into its traditional mainstream and resolve personnel issues "if they are still outstanding."

Pressed to elaborate, he said that one of two prospects could be anticipated: first, the leadership issue would develop in such a fashion that there would not be any need for a contest because general agreement would evolve around a group of leaders; or second, the convention would be asked to choose.

He was hopeful that the party would in future pick its candidates for public offices in a more democratic manner and avoid the tried path of appointment commissions.

"Our party has always brandished the banner of constituency elections. It's high time we started applying that to our own internal regime. Admittedly, we have an establishment which tries to keep the status quo hatch down, but we must open up the election process to give more representation to the communities and to younger men and women."



THIS WEEK'S EVENTS
THE TEL AVIV MUSEUM
27-SHAUL HAMELECH BLVD. TEL. 257361

29.1.-3.2.83

NEW EXHIBITION

ARMAN: PARADE OF OBJECTS
RETROSPECTIVE 1955-1982

An exhibition in retrospect of work by the French artist, Arman, one of the founders and leaders of the New Realism movement, alongside the artists, Yves Klein, Daniel Spoerri, and Jean Tinguely and the art theorist, Pierre Restany in 1960 they published a manifesto in which they rejected abstract art and called for the expression of reality and the use of real materials. Arman was one of the first artists to discover the expressive possibilities hidden in the use and presentation of the common object. His use of objects is the result of a predetermined choice and the urge and will to discover into what they can be turned, once presented by him in a new way.

The exhibition features about 75 works — pictures, reliefs and sculptures. The exhibition is sponsored by the British Friends of the Art Museums of Israel (See Gallery Talks and Films on Art)

CONTINUING EXHIBITIONS

CITY AND ART

DIZENGOFF HOUSE

TEL AVIV — EARLY PHOTOGRAPHS

EAST OR WEST — ARCHITECTURE IN ISRAEL 1920-1933

COLLECTIONS

ISRAELI ART 1960-1980

CLASSICAL ART FROM THE 17th AND 18th CENTURIES
IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH CENTURY
ART IN EUROPE AND THE UNITED STATES
ARCHAIC: EARLY WORKS (1910-1921)

Gallery Talk at the Arman Exhibition, (in Hebrew), Saturday, 29.1. at 8.00 p.m.; Tuesday, 1.2. at 8.00 p.m.

Films on Art

Arman (France, 1980, in colour, 45 min., in French)

César (France, 1980, in colour, 45 min., in French)

Tuesday, 1.2. at 9.00 p.m.

Saturday Family Teatime Programmes

Little Lord Fauntleroy, (Britain, 1980, colour, 90 minutes, English with Hebrew and French subtitles). The classic story based on the novel by Frances Hodgson Burnett

Director: Jack Gold. With Alec Guinness, Eric Porter, Connie Booth and Ricky Schroder. Saturday, 29.1. at 5.30 p.m.

MUSIC ISRAEL DISCOUNT BANK

Cello Recital, Uzi Wiesel, cello. Pinna Saltzman, piano. Brahms programme — Sonatas op. 38, Sonata op. 78A, Sonata op. 99. Saturday, 29.1. at 8.30 p.m.

NETANYA ORCHESTRA תזמורת נתניה

Tuesday, February 1, 1983, 8.30 p.m.
Herschtritt Auditorium — Wingate

SUBSCRIPTION CONCERT No. 5

Samuel Lewis (conductor)

Charles Butler (trumpet)

Overture "Prometheus"

— Beethoven

Divertimento in D (K. 136)

— Mozart

Trumpet Concerto in E flat

— Haydn

Ballet Music: Coppelia

— Delibes

Five Popular Pieces

— Leroy Anderson

Tickets available at Ohel Shem, Netanya (053-26737), and at hall on evening of concert. Transport to Wingate from Kikar Ha'atzma'ut, Netanya at 7.45 p.m.

The Cameri Theatre
of Tel Aviv

Israel
Theatres

Habima
The National Theatre

NOISES OFF — comedy

"Wild force" (Davar)

Tomorrow, Jan. 29. Sat., Feb. 6

GOOD — Tzavta

Tomorrow, Jan. 29. Sat., Feb. 6

AMADEUS

"Good and moving"

Sun., Jan. 30. Mon., Jan. 31

GREAT AND SMALL — Tzavta

Mon., Jan. 31; Tue., Feb. 1

THREEPENNY OPERA

Tomorrow, Jan. 29, 8.30 p.m.

Sun., Jan. 30; Mon., Jan. 31

BROTHERS KARAMAZOV

Tomorrow, Jan. 29, 8.30 p.m.

Tue., Feb. 1; Wed., Feb. 2

FLY IN HER EAR

Tue., Feb. 1; Wed., Feb. 2

Thurs., Feb. 3, 8.30 p.m.

AMERICAN YESHIVA STUDENTS IN ISRAEL

Do your parents want you
to finish college?

Would you like to stay in Israel
and continue Torah study?

JERUSALEM COLLEGE OF TECHNOLOGY

offers a combined program of
בית מדרש
and
college
computers, electronics, physics
electro optics, metallurgy.

For further information contact:
Meir Weingarten, Tel. 02-423131/2/3
Sunday through Thursday, 8 a.m.-2 p.m.
Friday, 8 a.m.-12 noon.

Would you like Arab children in your class? Noa (very earnestly): Sure, yes, as long as there's no hitting. I don't want any fights in my class.

Omer: Why are the Arabs so angry with us?

Ariel: First they lived here and then we came and pushed them out. They wanted their land back.

Sara: Maybe if we divide the country up they can have their half and we can have ours.

Roni: But what if they want it all?

Noa: Well, maybe we could give up just a bit.

A tale of two schools

SUSAN BELLOS learns about two educational institutions with similar approaches to different aims.



Classroom in French Hill's Frankel School: "Principal Barbara Levin asserts that she 'can't cut out God any more than I can cut out math.'"

THE CHILDREN are seven years old. They are in the second grade of the new Givat Gonen Labour School in Jerusalem. They have been playing *Kaf Tet B'November* and learning about the United Nations vote in November 1947 which led to the establishment of the State of Israel. They are a fair mix of kids, mostly dark but with an odd blonde or freckled redhead. The classroom is a regular classroom but with rather more plants than usual.

Outside, it's grey, boxy and institutional; inside it's as freezing as any other Jerusalem school in winter. The school is in Katamon Tet. Its catchment area includes a population officially designated as educationally disadvantaged, which means working-class and Oriental.

But if you look more closely, you'll see none of the broken windows, which are always a good indicator of a discipline problem. The yard at break is noisy, but it's a churning, busy sort of a noise. Nobody's bashing first-graders, no teachers are screeching, and nobody, I notice, seems to be crying.

The children are noticeably organized. One group of fifth-graders are supervising a group of first-graders, who are having a lovely time dressing up in one of the storerooms. A third grade is playing skittles, a first grade football, and a mixed group are reading books in a library corner at the bottom of the stairs. I learn later that all break-time activities, including free play, are selected in advance by the children.

There isn't much screaming, either, in the breaks at the Jean and Samuel Frankel School, which people still call the "Masorati" or Traditional school. This school building, donated by the Frankel family, is brand-new; the architecture is pleasant and intimate; the children are mostly blonde, and now and then you can hear the older ones chatting in a rather oddly-accented English. This isn't surprising, because they are drawn largely from the middle-class neighbourhood of French Hill, and some of the parents are English-speaking immigrants.

BOTH THESE elementary schools are unique in Israel today, since they were set up by parents and educators for what were fundamentally ideological reasons. The Jean and Samuel Frankel School was established seven years ago by the parents of 33 children who wanted to combine good secular schooling with a strong dollop of Jewish education. The Givat Gonen Labour School (in Hebrew *Beit Sefer Givat Gonen B'ruch Erkel Tnuat Ha'avoda*) was set up two years ago by people who wanted their children educated in the spirit of Labour Zionism.

Formally, both schools are "socialist" or "Jewish," taking advantage of the still rarely-used proviso in the law permitting a school to decide for itself the con-

tent of 25 per cent of the curriculum. But both schools' values and beliefs are far too powerful to be confined within the narrow slots of extra lesson-time. And while each has totally different aims, they both tend to attract the same kind of parent: one who is savvy enough to know that innovation, strong parent-involvement and a powerful set of moral values are the stuff of good education.

THE PRINCIPAL of Givat Gonen is Yael Benyamini-Levin, a tall, dark-haired, ivory-complexioned woman dressed in well-cut black pants and white shirt. She exudes — if that isn't an awkward word in the context — what Americans call "class." She is one of the most respected school principals in Jerusalem and was well known as that in Katamon long before anybody thought to ask about her political views.

While Benyamini-Levin and the parents who planned the new character of Givat Gonen hoped for a new building, the municipality finally insisted that they use the old premises. This may, in the event, have been fortunate, because it made for real acceptance of the refashioned school's stated socialist ideology in a neighbourhood generally regarded as grassroots Herut.

A socialist school in Israel is not new. The Labour Movement and the kibbutzim had their own schools very early on, and they were officially recognized as the Labour trend (*zerem ovdim*) in 1924. At one time they accounted for 25 per cent of the Yishuv's school population. But they were disbanded in 1953, with the passage of the State Education Law, used by Ben-Gurion to abolish different trends in education,

Ben-Gurion's reasons were largely political, but they included the genuine belief that incorporation of the *zerem ovdim* into the general secular-school network would bring Labour ideology into them all. In fact, Section 2 of the State Education Law specifies a uniform aim for the whole of state education. It is to be based on:

"The values of Jewish culture and the achievements of science, on love of homeland and loyalty to the State and the Jewish people, on practice in agricultural work and handicraft, on pioneer (halutzic) training, and on striving for a society built on freedom, equality, tolerance, mutual assistance and love of mankind."

It is highly likely that Givat Gonen is the only urban elementary school in Israel which makes any serious attempt to cleave to both the spirit and the letter of this basic law.

GIVAT GONEN is a direct descendant of the *zerem ovdim*, but with a crucial difference. The old *zerem ovdim* provided fine schools for an élite, the children of people who often performed manual labour but who were hardly proletarian. They were almost entirely Ashkenazi, intellectual and, in many ways, middle-class.

Givat Gonen is probably more committed to integration than any other school in Israel. Seventy-five per cent of the children are local; the other 25 per cent come from all over Jerusalem, mainly from middle-class, professional families, some of them very well known.

As opposed to most other "integrated" schools in Israel, the majority of the pupils here are disadvantaged. And although the classes are very carefully structured to allow for every child to work at its

own pace, the middle-class parents accept the fact that competitiveness goes against the school's grain. Needless to say, very bright children tend to flourish in its intellectual atmosphere.

The middle-class parents who have chosen to send their children to Givat Gonen, says Benyamini-Levin, have made a very deliberate choice. Their notion of socialism means educating their children towards a non-élite society. As at the Frankel School, which has been largely moulded by an "Anglo Saxon" new-immigrant group, the middle-class Givat Gonen parents are sabra with a strong dash of new immigrants — in this case, South American leftists. Financial support for the school has come from both the Ministry of Education and the Histadrut's *Hevrat Ovdim*.

The seeds of Givat Gonen were sown in 1977 after the Likud came to power, when a group of 15 socialist teachers and inspectors got together for some very painful heartsearchings.

"We asked ourselves: what did we do, where did we go wrong?" said Benyamini-Levin. It took them two years to find the answers.

"We recognized that a whole new leadership had to be educated and that there can't be any political education without integration. This meant that the school must be sited in a working-class neighbourhood. In 1979, we put an ad in the paper floating the idea of a socialist school. We expected 50 people to come to the first meeting — and 300 turned up.

INTEGRATION is not the issue at the Frankel School, although it boasts a few children from Musrara. But like Givat Gonen, it was born of a sense of spiritual and ideological

barrenness somewhere in the heart of Israel's secular-school system.

Barbara Levin, originally from Detroit and a Jewish Theological Seminary graduate, is the equally committed principal of the Frankel School. In her view, the school was born because a group of new-immigrant observant Jews were "appalled to think that we could give our children a better education in the States than in Israel."

These parents, herself included, were ostensibly concerned with educational objectives such as combining a good secular education with more Jewish learning. This means, for example, that the children learn the whole Tora, and that it is taught as a book of faith. It means that they spend two or three hours a week learning Oral Law or more Bible instead of gym or home economics during these lesson periods.

While there are no rules about dress, there are morning prayers. Barbara Levin, who emphasizes that the school is part of the secular network, is firm about faith. While very accepting of parents' private beliefs (or non-beliefs) she did reject one prospective parent who balked at the prayers. "I can't cut out God any more than I can cut out math," she smiles.

The Frankel School's commitment is not just to more Judaism but to a tolerant, non-coercive brand. Barbara Levin calls it "an approach of questioning and scholarship. This means, for example, never leaving a child with the answer that something is so 'because it is written.' We want to bridge the gap between the 'historic' and 'dogmatic' approaches to Judaism." These are not just intellectual attitudes. In a classroom discussion on the Shabbat rock-throwing on

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

ALLEGRO — Firing of the TV programme. With the Israel Symphony, Leo Rossmore, piano; Liza Magnes, piano; Mordechai Ben-Shahar, singer; Hagit Geler, cello; Ron Shiloah, violin. (Jerusalem Theatre, Monday)

APPLES OF GOLD — Colour documentary film about the history and struggle of the Jewish people from the time of the early Zionist movement to the present (King David Hotel, Sunday at 9.00 p.m.; Hilton, Little Theatre, Wednesday at 9.00 p.m.)

CLASSICAL GUITAR — With Yoel Akron, (Zorba the Buddha, 9 Yoel Akron, tomorrow at 8.30 p.m.; with Avner Strauss, Zorba the Buddha, Wednesday at 8 p.m.)

DANCE FREE — Dance improvisations to music (Tel Or, 1 Habstadrat, Sunday and Thursday at 8.30 p.m.)

FOLKLORE — Bruce Brill withiddle andbana (Zorba the Buddha, Thursday at 8 p.m.)

FOLKSONG EVE — Stanley & friends (Holon, 47 1 Mick Refam, Sunday from 8.30 to midnight; Ronnie Katz & friends (Monday from 8.30 to midnight; Joe Black & friends (Tuesday from 8.30 to midnight)

JAZZ — Dan Marlow, piano; Saul Gladstone, trumpet; Eric Heller, bass (Katy's Restaurant, 15 Rishon, today from 2.00 to 5.00)

JAZZ — Amikam Kimmelman, saxophone; Rami Levin, piano; Norbert Goldberg, drums. (Pargol, 94 Bezael, Wednesday at 9.30 p.m.)

MUSICAL MELAYE MALKA — With the Megama Daga (Jedid Centre, 10 Straus, tomorrow at 9.00 p.m.)

TU BISHVAT FOUR — Buses leave from the Keren Kayemet Building, corner King George and Keren Kayemet, Sunday at 8.30 a.m.

SONG OF SONGS IN NATURE AND SONG — With Noga Hareuveni, Hana Yovel and Ruhama Raz (Beit Agon, Monday, 8 p.m.)

Tel Aviv area

ARIEL ZILBER — (Moudon Shabul, Dvengoff Centre, tonight and Wednesday at midnight)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Michael Schneider, Jai Goldwasser and Barry Langford. In English. (Hilton, Thursday at 8.30 p.m.)

COUNTRY EVE — With Steve Taylor, (Jaffa, Hasmata, 8 Mual Dagan, tonight at midnight)

DANNY SANDERSON — (Holon, Rima, tonight at 10; But Dor, 30 Ibn Givrol, tomorrow at 9 p.m.)

DON'T LEAVE ME — Musical depicting four periods in the settlement of Israel. (Beit Levin, 34 Weizmann, tomorrow at 8.30 p.m.)

GARDEN IN A STRIPED COAT — Spanish Jewish songs and music. (Beit Levin, tonight and Sunday at 8.30 p.m.; Monday at 9 p.m.)

ISRAEL BALLET — With guest artists Leslie Brune and Vladimir Givlen, Serenade (Bulachine), Dying Swan (Fokine), Black Swan (Petipati), Giselle, Act II (Petipati). (Jerusalem, Binyanei Ha'uma, tomorrow at 9 p.m.)

KIBRUTZ DANCE COMPANY — Stoolgame (Kylani), Shape (Shari), Stonefield Light, Part II (Jekel), The Glean (Oren). (Kibbutz Ivron, Tuesday at 9 p.m.)

11.11 SERIES Flute Quintet — Rananan Eilon, Adia Bar-Moshe, Michael Gruber, Tamar Saul, Iris Breni, (Zorba, 39 King George, tomorrow at 11.11 a.m.)

PLANO QUARTET — Haim Taub, violin, Daniel Benayahu, viola, Mirel Bergman, cello, Milka Laks, piano. Evening of Brahms, (YMCA, Sunday)

CELLO AND PIANO RECITAL — David Dolan, piano, and Shmuel Magen, cello, play sonatas by Beethoven and Schubert. (Hebrew University, Mt. Scopus, Rosenblum Building, Monday at 1.30 p.m.)

Jerusalem through the Ages — Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi synagogues, Western Wall.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

Wednesday at 9.30 p.m. — The Greek and Roman Period in Jerusalem

Sunday at 2 p.m. — Sites of special Christian interest. Tours start from Chelad Courtyard next to Jaffa Gate, and last 3-3.30 hours. Tickets may be purchased on the spot. All tours are guided in English.

Friday, January 28, 1983

HAVA ALBERSTEIN — (Bat Dor, tonight at 10)

JAZZ — The Nagan Performers (Jaffa, Hasmata, 8 Mual Dagan, Sunday at 10.30 p.m.)

JAZZ — Danny Gottfried and Company. (Moudon Shabul, Monday at midnight)

JAZZ CTELAR — Adia Pamel, singer, Liza Magnes, bass (Beit Levin, Sunday at 10 p.m.)

JAZZ ROCK — Haim Rotman, Haim Kaban, Yossi Lavi, Lal Bregman. (Moudon Shabul, Thursday at midnight)

MATH CASPI — (Zorba, tonight at 9.30 and midnight)

NEW SOUNDS — Dafna & Shaul Ben-Ami, Dvish Yankelovitz and Shimon Cohn. (Hasmata, Thursday at 9.30 p.m.)

NISSIM COHEN HANARON — (Holon, Mofat, tomorrow at 9.30 p.m.)

ONE-TIME ACT — Shimon Bar Aba, Gidi Giv, Shimon Yada, Momi Moshe, Yoni Reicher. (Beit Hehval, tomorrow at 9 p.m.)

PANTOMIME — Ivo Rossonne. (Beit Levin, tonight at 9.30)

REFUGEE — Tony Ray & Co (Moudon Shabul, tomorrow at midnight)

ROCK 'N ROLL EVE — (Moudon Shabul, Tuesday at midnight)

THE SPIRIT OF ISRAEL — Folklore show. (Hilton, Tuesday at 8 p.m.)

YEHUDI RAVITZ AND YIZHAR COHEN — (Beit Levin, tomorrow at 10 p.m.)

YIZHAR COHEN, MAZI COHEN, YOEL LERNER — (Beit Levin, tonight at midnight)

Other towns

APPLES OF GOLD — (Eilat, Murnah, Thursday at 9.30 p.m.)

CHILDREN OF THE CITY — Written and directed by Dan Almogur. (Yehud, tomorrow at 8.30 p.m.; Tiberias, Monday at 8.30 p.m.)

DANNY SANDERSON — (Beit She'an, Kiron, Monday at 9.15 p.m.)

JAZZ — Michael Greenblatt, piano, Sol Berenson, saxophone. (Herzliya, Sharon Hotel, Thursday at 9.30 p.m.)

ONE-TIME ACT — (Gederot, tonight)

SAFAD'S OLD JEWISH QUARTER — Conducted tours including synagogues and cemetery. (Contact: Chaim Sidor at the Jewish Book Store, Defender's Square or leave message at 087-72760)

SHALOM HANOCH — (Beer Tuvia, tonight at 9; Givat Haim Meuhad, Sunday at 9 p.m.)

WALKING TOURS

Jerusalem through the Ages — Sunday and Tuesday at 9.30 a.m. and Thursday at 2 p.m. — The Citadel, Jewish Quarter, Old Yishuv Court Museum, reconstructed Sephardi synagogues, Western Wall.

Monday at 9.30 a.m. — The Canaanite and Israelite period in Jerusalem.

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Friday, January 28, 1983



Nastasia Kinsky in Paul Schröder's "Cat People," a remake of the first monster movie without monsters.

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem

ENCHANTED NIGHT — By Marozek. Directed by Hadas Ofrai. (Kiron Theatre, Liberty Bell Garden, tomorrow at 8.30 p.m.)

BRURIA — Gali Lev and Ruth Widen in a dramatization of Talmudic and Midrashic sources. (Khan, tomorrow at 8.30 p.m.)

LIKE A BULLET IN THE HEAD — By Miron Kemi. Directed by Tom Levy. (Pargol, 94 Bezael, tonight at 9.30)

Tel Aviv area

AMADEUS — By Peter Shaffer. Cameri production. (Cameri, Sunday through Thursday at 8.30 p.m.)

THE BAIT — Comedy by Neil Simon, based on Chekhov. (Jaffa, El Hamam, tomorrow)

THE BROTHERS KARMAZOV — By Dostoevsky. Habimah production. (Habimah, Small Hall, tomorrow at 7 and 9.30 p.m., Tuesday through Thursday at 8.30 p.m.)

CHILDREN OF A LESSER GOD — By Mark Medall, with Yehoram Gaon, Yola Rosnick and Ruth Geller. (Beit Hehval, Tuesday at 9 p.m.)

THE FALL — By Albert Camus. Translated, adapted and directed by Shmuel Nitzan. (Jaffa, Hasmata, Tuesday at 8.30 p.m.)

A FLEA IN HER EAR — Habimah production of Georges Feydeau's farce. (Habimah, Large Hall, Tuesday, Wednesday and Thursday at 8.30 p.m.)

GOOD — By C.P. Taylor. Cameri production, directed by Ron Ronen. (Zorba, 30 Ibn Givrol, tomorrow at 8.30 p.m.)

THE PATRIOT — The Theatre Group in a satirical cabaret by Haim Levine. Directed by Chel Kotler. (Neve Zedek Theatre Centre, tonight, tomorrow, Monday)

TASHMAD — Written and directed by Shmuel Nitzan. With Yigal Gonor, Shalom Tiedans, Nadav Ben-Yehuda, Hanna Azulai. (Holon, Mofat, tonight at 10)

THE THREEPENNY OPERA — Musical by Bertolt Brecht. Habimah production. (Habimah, Large Hall, tomorrow, Sunday and Monday at 8.30 p.m.)

Half

BRURIA — (Municipal Theatre, Tuesday)

GREAT AND SMALL — Cameri production.

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

SHABAT SHIRA CONCERT — The Zahir Choir directed by Tami Kleinhaus. (Centre for Conservative Judaism, Agron St., tomorrow at 8 p.m.)

11.11 SERIES Flute Quintet — Rananan Eilon, Adia Bar-Moshe, Michael Gruber, Tamar Saul, Iris Breni, (Zorba, 39 King George, tomorrow at 11.11 a.m.)

PLANO QUARTET — Haim Taub, violin, Daniel Benayahu, viola, Mirel Bergman, cello, Milka Laks, piano. Evening of Brahms, (YMCA, Sunday)

CELLO AND PIANO RECITAL — David Dolan, piano, and Shmuel Magen, cello, play sonatas by Beethoven and Schubert. (Hebrew University, Mt. Scopus, Rosenblum Building, Monday at 1.30 p.m.)

Directed by Haim Ronen. (Zorba, Moudon through Thursday at 8.30 p.m.)

GROSCALIN — Little Apt's play translated, adapted by and starring Nika Nita. (Jaffa, Hasmata, tomorrow at 9.30 p.m.)

THE IVAR CONNECTION — By Jonathan Cohen. Directed by Ivo Wengarten. (Beit Levin, Tuesday and Wednesday at 8.30 p.m.)

A JEWISH SOUL — By Yehoshua Sobol. Habla Theatre production. (Habimah, Small Hall, Sunday at 8.30 p.m.; Monday at 7 and 9.30 p.m.)

KING SOLOMON AND THE COBBLER — Israeli classic musical. (Moudon Auditorium, Sunday and Monday at 8.30 p.m.)

THE LESSON — By Ionesco. Directed by Tami Federer. (Hasmata, Tuesday, Wednesday at 9.30 p.m.)

LITTLE INVASIONS — Tragic-comedy based on the works by Ruchav Havel and Pavel Kohout. Translated and adapted by Nika Nita. (Hasmata, tonight at 10)

NOISES OFF — By Michael Frayn. Cameri production. (Cameri, tomorrow at 8.30 p.m.)

THE PATRIOT — The Theatre Group in a satirical cabaret by Haim Levine. Directed by Chel Kotler. (Neve Zedek Theatre Centre, tonight, tomorrow, Monday)

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CELLO AND PIANO RECITAL — David Dolan, piano, and Shmuel Magen, cello, play sonatas by Beethoven and Schubert. (Hebrew University, Mt. Scopus, Rosenblum Building, Monday at 1.30 p.m.)

Jerusalem Symphony Orchestra — Festoon VI — Thomas Bultman, conductor. Works by Mark Knopfmann, Hans Joachim Hespes. (Jerusalem Theatre, Wednesday) Juan Pablo Izquierdo, conductor. Works by Iannis Xenakis, Tomas Murco, Leon Shidlovsky. (Jerusalem Theatre, Thursday)

11.11 SERIES — Piano Quartet Details as for Jerusalem. (Zorba, tomorrow at 11.11 a.m.)

CAMIFRAN SINGERS — Avner Hui conductor. (Zorba, Sunday)

SONGS AND SONATAS — Cilia

KING SOLOMON AND THE COBBLER — (Auditorium, tomorrow at 9 p.m.)

THE PARASITE — Box Theatre production, combining dance and puppet theatre. (Municipal Theatre, tonight at 9.30; Trakia, tomorrow and Sunday at 8.30 p.m.)

THE STORY OF A HORSE (Sander) — Play with music by Mark Rozovsky, based on a story by Tolstoy. Habla Theatre production directed by Robert Kalin. (Municipal Theatre, tomorrow and Sunday)

Other towns

ALLA KARIM — By A. Arie. Directed by Giti Pester. (Ashkelon, Mofat, Tuesday at 8.30 p.m.)

CHILDREN OF A LESSER GOD — (Verulam, Wednesday at 9 p.m.; Eilat, Wednesday at 7 and 9 p.m.)

GETTING OUT — By Marsha Norman. Habimah Theatre production. (Kiron, Tuesday and Wednesday)

THE GROCER'S SHOP — By Hillel Milchman. Habimah production. (Kfar Sava, tomorrow; Arad, Sunday; Dimona, Monday; Hadera, Wednesday)

A JEWISH SOUL — (Eshkol, Wednesday)

JUNO AND THE PEACOCK — Sean O

Jerusalem Cinemas

CINEMA 1
in Jerusalem Cinema
Buses 18, 19, 24, Tel. 415067

From Jan. 28 at 2.30,
1. The Jury
Driver
Sat., Jan. 29
Moscow Does Not Believe in Tears
6.45, 9.15
Sun., Jan. 30
Driver 7
1. The Jury 9
Mon., Jan. 31
Mirror Crack'd 7.30, 9.15
Tue., Feb. 1
The Elephant Man 7, 9.15
Wed., Feb. 2
Sound of Music 5
Donna Flor and Her Two Husbands
7.30, 9.30
Thurs., Feb. 3
Last Tango in Paris 6.45, 9.15

EDEN
YOUNG DOCTORS IN LOVE
4, 7, 9

EDISON
8th week
The giant cinema hit! A Steven Spielberg film
E.T.
4, 6.45, 9

ISRAEL MUSEUM
Sun., Mon. 3.30
CHITTY CHITTY BANG BANG
Tue., 6, 8.30
NEXT STOP GREENWICH VILLAGE
Thurs. 11 a.m.
THE BLACK STALLION

KFIR
8th week
GOOD LUCK
Today at 2.30
Sat., 7, 9
Weekdays 4, 7, 9

MITCHELL
HUSBAND'S LITTLE BETRAYAL
7, 9

ORGIL
3rd week
A POLICEWOMAN CALLED LOUIS
* LOUIS DE FUNES
4, 7, 9

ORION Tel. 222914
2nd week
THE MAN WITH THE DEADLY LENS
* SEAN CONNERY
Sat. 7, 9
Weekdays 4, 6.45, 9

ORNA Tel. 224733
* CLINT EASTWOOD
in the top thriller!
FIREFOX
Sat. 6.30, 9
Weekdays 4, 6.30, 9

RON
THE BIGGEST BATTLE
* HENRY FONDA
in the greatest war film of all time
4, 7, 9

SEMADAR
6th week
REDS
Sat. 8
Weekdays 8

SMALL AUDITORIUM BINYENI HA'UMA TARZOON 7, 9

Tel Aviv Cinemas

ALLENBY
4th week
Tonight at 10: Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
THE RETURN OF THE SOLDIER
Based on the novel by Rebecca West
* JULIE CHRISTIE
* GLENIA JACKSON
* ANN MARGRET
* ALAN BATES

BEN YEHUDA
A Steven Spielberg production
Friday 10, Saturday 7, 9.30
Weekdays 4.30, 7, 9.30
POLTERGEIST

CINEMA ONE
ESCAPE FROM ALCATRAZ
Tonight 10 only
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
Closed for renovations
DEKEL
Sat. and weekdays 7.15, 9.30
STILL OF THE NIGHT

* ROY SCHNEIDER
* MERYL STREEP
DRIVE-IN
Tonight 10, Sat. and weekdays
7.15, 9.30
* AUTHOR! AUTHOR!
* AL PACINO
Sat. and weekdays 5.45
* BLUEBIRD
Tonight and every night
at 12.15 midnight
See film

ESTHER Tel. 225610
2nd week
LOOKER
* ALBERT SIMI
4.30, 7.15, 9.30

GAT
20th week
Sat. 6.50, 9.30
Weekdays 4.15, 6.50, 9.30
VICTOR VICTORIA
* JULIE ANDREWS
Wed., Thurs. closed for renovations

NEW CINEMA GORDON
13 Ben Yehuda Rd., Tel. 244373
13th week
Sat. 7, 9.30
Weekdays 7, 9.30
TEMPEST
* JOHN CASSAVETES
* GENA ROWLANDS
At 5 p.m., Paul Mazursky
festival "Harry And Tonio"

HOD
3rd week
Tonight 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
MOTHER LODE

INSTITUT FRANCAIS
111 Hayarkon St.
Sat. 7.30
UNE ETRANGE AFFAIRE
* MICHEL PICCOLI
* NATALIE BAYE

MAXIM
2nd week
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
DON'T GIVE A DAMN ABOUT OFFICERS

CHEN CINEMA CENTRE Advance ticket sales only at box office from 10 a.m.

CHEN 1
8th week
Friday night 9.45, 12.15
Saturday 11 a.m., 4.45, 7, 9.30 p.m.
Weekdays 4.30, 7, 9.30
E.T.
THE EXTRA-TERRESTRIAL
A Steven Spielberg production

CHEN 2
7th week
Friday night 9.50, 12.15
Saturday 7, 9.30 p.m.
Weekdays 4.30, 7, 9.30
MISSING
A Costa Gavras film
* JACK LEMMON
* Cissy SPACEK

CHEN 3
13th week
RAGTIME
Tonight 10, Sat. 6.30, 9.20
Weekdays 6.20, 9.15

CHEN 4
7th week
* ANGELA LANDSBURY
Tonight 10, 12
Sat. 11 a.m., 5, 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
BEDKNOBS AND BROOMSTICKS
From Sunday, 10.30 a.m., 1.30 p.m.

CHEN 5
6th week
Friday night 9.45, 12.20
Saturday 7, 9.35
Weekdays 4.15, 7, 9.35
SHOOT THE MOON
From Sunday, 10.30 a.m., 1.30 p.m.
* DONA FLOR AND HER 2 HUSBANDS
* SONIA BRAGA

LEVI
Diagonoff Centre Tel. 288868
5th week
THE NIGHT OF SAN LORENZO
A Paolo and Vittorio Taviani film.
Cannes film festival special award.
Friday 10.00 p.m., Saturday 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LEVII
Diagonoff Centre Tel. 288868
16th week
East Wind
HAMSIN
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LIMOR
2nd week
Tonight 10, 12
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
* MALCOLM MCDOWELL
* NASTASIA KINSKI
* JOHN HEARD
In an erotic fantasy
CAT PEOPLE
A Paul Schrader film
"Cat People" theme song by David Bowie
Today at 2.30: RYAN'S DAUGHTERS
Sat. 11 a.m.: MISSIO GALACTICA

TEL AVIV MUSEUM
THE FILM OF THE YEAR!
THE TREE OF THE WOODEN CLOGS
Ermano Olmi's masterpiece, selected by Israel's film critics as "Best Film". Awarded the Jury's Prize and the Golden Palm at the Cannes Festival.
The full version, beginning Tu B'Shvat — 29.1.1983 at 6 p.m., 9 p.m.

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AMPHITHEATRE
* JOHN KELLY
* JOHN SAVON
in a thriller
THE GLOVE
4, 6.45, 9

AMANI
KING OF COMEDY
* ROBERT DE NIRO
* JERRY LEWIS
Sat. and weekdays 6.45, 9

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8th week
Steven Spielberg's
E.T. THE EXTRA-TERRESTRIAL
Sat. 6.45, 9
Weekdays 4, 6.45, 9

ATZMON
3rd week
* LOUIS DE FUNES
A POLICEWOMAN CALLED LOUIS
4, 6, 9

CHEN
THE TEN COMMANDMENTS
Sat. 8
Weekdays 4, 8

GALOR
10, 2, 6
ZEBRA FORCE
12, 4, 8
DYNAMO

KEREN OR
Sun., Mon., Wed., Thurs. 6.45, 9
A STAR IS BORN
Tue. 9: BEING THERE
Mon., Wed. 4: TARZAN AND THE TIGER

MORIAH
JUST YOU AND ME KID
* BROOKE SHIELDS
6.45, 9

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2nd week
RAGTIME
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Weekdays 6, 9

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LEMON POPSICLE 4
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RAGTIME
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Sat. 6.45, 9
Weekdays 4, 6.45, 9

ATZMON
3rd week
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4, 6, 9

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Weekdays 4, 8

GALOR
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12, 4, 8
DYNAMO

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LA DENTELLE
(Subtitles)
Tue., Wed., Thurs. 7.15, 9.15
PAPER MOON
Comedy with
* RYAN O'NEAL
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4th week
Tonight 10, Sat. and weekdays
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RETURN OF THE SOLDIER
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RAMAT GAN
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Weekdays 4, 7.15, 9.30
SEA WOLVES

KFAR HAMACABIAH
Sat., Sun., Mon., 7.30, 9.30
LA DENTELLE
(Subtitles)
Tue., Wed., Thurs. 7.15, 9.15
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Comedy with
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7.15, 9.30

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5th week
Tonight 10, Sat. and weekdays
7, 9.30

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Mat. 4
NOAH'S ARK

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HOLON CINEMAS
MIGDAL
Tonight 10; Sat. and weekdays
7.30, 9.30

THE FRENCH LIEUTENANT'S WOMAN
Mat. 4.30
THE BRAVE DETECTIVE SCHWARZ

HAPPY NEW YEAR to all you trees out there. Tonight is Tu B'Shvat and while the rest of us are worrying about the cold and the wind, you trees are digging in your roots for another productive year.

This is the time of the year when those of us who normally don't give a second thought to trees, except perhaps to admire their fruit, are suddenly confronted with prayers and praise for growing things. Many of us even feel compelled to go out into the forest or to spend hours planting trees at home.

I, for example, planted a lemon tree in the tiny garden adjoining my home. The tree took the place of a very old and tired plum tree which, after much care and attention, managed to bring forth two plums last year. Since it is impossible to divide two plums among three children, I felt I must replace it.

On the other hand, though I very much appreciate fruit trees, I was afraid to plant one which would bring into the yard all the neighborhood children — and some of the adults as well — all bent upon stealing its fruit. There is nothing more unsettling than to wake up in the morning and go out to find half a dozen young faces peering at you from the branches of your tree.

A lemon tree, I reasoned, would provide fruit which would actually ripen on the tree without becoming too much of a temptation. It would not be like, say, an almond tree, which exerts an absolute fascination on youngsters from miles around.

NO DOUBT such problems do not weigh heavily upon those who grow fruit professionally. Kibbutz Geva, home of the famed Gevatron singing group, for example, has just opened a new almond processing plant.

Nuts about almonds



To celebrate the opening of the plant, it has been running a contest for recipes using almonds, together with the Jerusalem Plaza Hotel. Chef Shalom Kadosh of the Plaza kindly consented to give me a sneak preview of some of the contest entries (not necessarily the winning ones). They include a chicken stuffed with almonds, an almond cake and almond-filled cookies.

To make the chicken recipe, submitted by Dafna Shabo of Jerusalem, defrost and rinse well a No.2 medium-sized frozen chicken. For the filling, mix together three

MATTERS OF TASTE Haim Shapiro

peeled and cubed Grand apples, a cup and a half of cooked rice, 50 grams of raisins, about 70 grams of peeled and toasted almonds, a pinch of cinnamon and ¼ cup of sweet wine. Fill the chicken and sew the opening shut.

Put the chicken on an oiled baking dish and brush it with a mixture of paprika, salt, cinnamon, two tablespoons of honey, two table-

spoons of oil and ¼ cup of wine. Pour the rest of the sauce into the pan and bake in a 200° C. oven for an hour and a half, adding water as necessary.

Serve the chicken sprinkled with additional almonds and surrounded by slices of oranges and apples.

ANOTHER creation, an almond torte of the kind that one dreams about, was submitted by Ariella Bagon, of Kibbutz Yifat. To make it, first whip up a meringue by beating eight egg whites with 450 grams of powdered sugar. When the

mixture is very stiff, gently add 50 grams of peeled, finely ground almonds.

Bake the meringue on three identical rectangles of aluminium foil in a very low oven for about two hours, until they are dry.

Meanwhile, make a cream filling by beating 450 grams of unsalted butter until it is light and creamy. Continue beating and add, a little at a time, 300 grams of powdered sugar, an egg yolk, a teaspoon of almond extract and a small glass of brandy. Finally stir in 100 grams of ground almonds.

Build a layer cake, alternating the meringues with the cream. On top, if it isn't quite rich enough, sprinkle grated chocolate and chopped almonds. Chill well before serving.

The almond-filled cookies, a traditional Middle Eastern treat, were submitted by Metuka Netanel of Kiryat Haim. To make them, mix a kilo of flour, three cups of semolina, two small envelopes of baking powder, two teaspoons of rose water, three packages of unsalted margarine and two cups of cold water. Knead well and let the dough rest while you make the filling.

Mix 300 grams of chopped almonds with ¼ cup of sugar and a tablespoon of cinnamon. Then form the dough into balls about the size of a tangerine. Make a wide deep hole in each ball, fill it with the almond mixture and seal the opening shut.

Traditionally, such cookies are decorated with a carved wooden form like those still on sale in the Old City of Jerusalem, but if you like, you can make a simple pattern on top with the tines of a fork. Bake the cookies in a hot oven until they are lightly browned. Remove and sprinkle with powdered sugar. □

THE PUBLICATION of Israeli music has been in the doldrums for some time now. There are two main publishing houses for "serious" music: Israeli Music Publications (IMP), founded some 35 years ago as the official publisher of the Israel Composers' League but later taken over by Dr. P.E. Grandenwitz as a private enterprise; and the Israel Music Institute (IMI), which has just celebrated its 25th anniversary and is directed by Willy Elias. The Histrut's Culture and Education Enterprises Ltd. concentrates on choral music and educational material. Founded and directed for many years by Shlomo Kaplan, it is now directed by Henry Klausner.

No up-to-date catalogues have been issued by any of these companies, so that any new acquisitions or publications are a well-guarded secret.

Complaints are frequently heard from Israeli composers that nothing is being done about publishing and/or promoting their music. Now, at last, something may be happening to bring life into a petrified situation. Israel Music Publications has changed hands again, and the firm is being transferred to Jerusalem.

The new proprietors of IMP are Mr. and Mrs. Stanley Simmonds of London, where they are the importers and distributors of the Czech Supraphone records and of Jerusalem Records. They plan to spend half of every year in this country and the shop they have leased in Rehov Keren Hayesod is due to open in March. One of their intentions is to provide sheet music for all instruments — something that has been sorely missed in Jerusalem since the closure of Ben-

Change of batons



MUSIC & MUSICIANS / Yohanan Boehm

no Balan's shop a few years ago forced teachers and musicians to go to Tel Aviv or contact publishers abroad for their requirements.

The Simmonds don't want to compete with existing record shops in the Capital, so in this field they will concentrate on Jerusalem Records and small labels, specializing in collectors' items.

Young and alert, the Simmonds have many plans for reactivating IMP and expanding its catalogue. This may persuade IMI to emerge from its protracted hibernation and spur it into activity.

The position at the Histrut's

publishing house is very unclear, as Mr. Klausner is busy with preparations for the Zimriah and exchange visits by choirs, and letters are not being answered, apparently on principle.

ISRAELI MUSICIANS are prone to travel in search of greener pastures, hoping to find a wider scope for their talents or to conquer the world of the footlights and the microphone. But sometimes they feel the need to return home and settle for more intensive activity in one country. Having gathered laurels and experience among foreign people and under different

conditions, they may come to realize that it is not so bad at home as they thought, and that they should give it another try.

Yigal Zimmerman and his wife were both born in a kibbutz, and both spent a few years abroad in their respective professions. She is a creative artist; he studied violin and theory at the Tel Aviv Academy with Israel Amidan, Ilona Feher and Odedo Partos. Before, a scholarship from the America-Israel Cultural Foundation in 1972 enabled him to continue his studies at the Philadelphia Music Academy. After a year, he returned to Israel, joined the Israel Chamber Ensemble, founded the Haifa Quartet and conducted the Haifa Youth Orchestra. In 1975 he went to Holland and finished his conducting studies at the Amsterdam Sweelinck Conservatorium. He was active as the leader of the Gelders Kamer-musiek Ensemble, and took part in conductors' courses with Kondrashin in 1978 and with Oesterreicher in 1980. In 1978-79 he was the permanent conductor of the Naardens Symphony Orchestra — often appearing as soloist with various orchestras during that time. In 1979 he became permanent conductor of both Amsterdam University's Sweelinck Orchestra and the Leiden University Orchestra, the latter specializing in contemporary and avant-garde music.

While conducting in South America in June of last year, he got an inquiry from the Israel Sinfonietta asking if he would be interested in the position of assistant concertmaster and assistant conductor. As he and his wife were very keen on

returning to Israel, he accepted the offer.

As the Sinfonietta's chief conductor, Mendi Rodan, is often abroad fulfilling engagements, Zimmerman should have ample opportunity to satisfy his conducting ambitions, at the same time easing Rodan's strenuous travel schedules.

APPEARING in the "Testimonium" production of Mark Kopytman's opera, *Suesskind von Trimberg* at the Jerusalem Theatre on February 2 will be an Israeli contralto who is making an important impact on the international music scene. Mira Zukai has won glowing critiques in North America, where she has been compared with Kathleen Ferrier and Janet Baker.

She has sung Mahler with the Vienna Radio Orchestra; Vivaldi with Muli in London; Mozart's *Requiem* at the Orange Festival in France; Mahler's Third with Tilson Thomas in the U.S., the Eighth with the Toronto Symphony, the Second and the Third with Kubelik in Paris; the Bach B-Minor Mass, with Leinsdorf and the New York Philharmonic. In Israel, Zukai has been heard in Stravinsky's *Les Noces*, Berlioz *Nuits d'été* and Prokofiev's *Alexander Nevsky*.

Tailpiece: A commemorative Igor Stravinsky stamp was recently issued in the United States. But while other figures of historic importance are rated at 13 cents ("Crazy Horse"), 17 cents (Rachel Carson), 18 cents (George Mason), 20 cents (Ralph Bunche), 35 cents (Charles R. Drew MD), and 37 cents (Robert Millikan), Stravinsky is valued at a mere two cents. *See transit...* □

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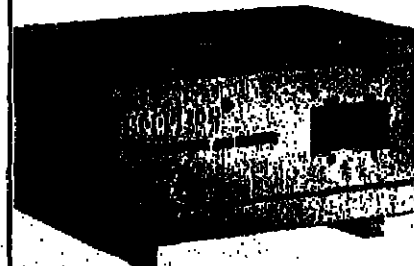
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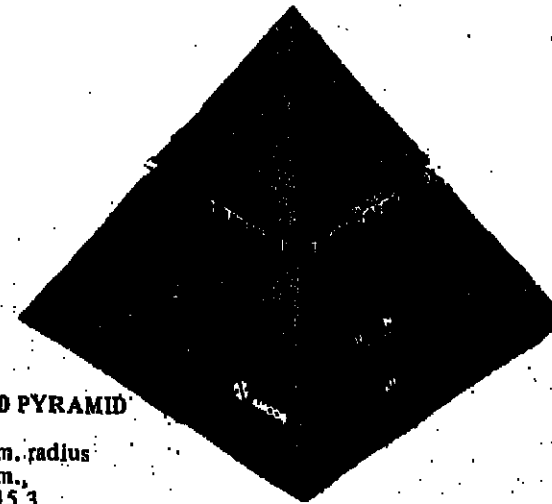
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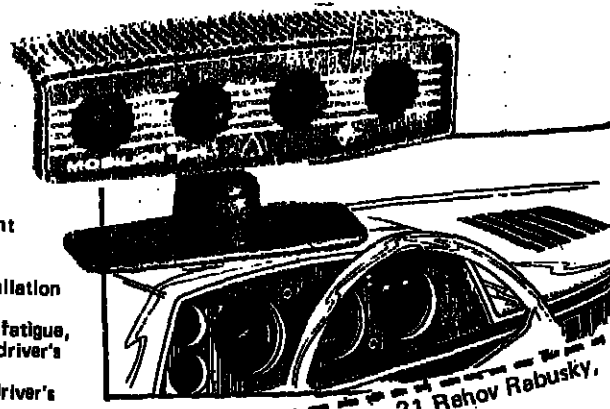


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MOSTLY jazz this week, with some welcome new releases and news of a promising jazz festival slated for next month.

Usually you can count the number of jazz records pressed in this country during any given year on the toes of one foot, but maybe there's a sign that things are about to change. Eastonics has kicked off 1983 with a solid pair of new discs. The Best of British Jazz is, as its producers admit, an ambitious title, but the sextet assembled under that name does acquire formidable contender status — if we consider that the best era of BJ was the late swing-early bop period, what we might call post-Blitz blues.

Up front are Kenny Baker, former lead trumpet of the Ted Heath Orchestra; Betty Smith, who, if she lacks certain wind and wiles on her tenor sax, compensates with her strong vocals; and trombonist Don Lusher. Laying down the rhythm lines are Tony Archer on bass, Jack Parnell on drums, and Tony Lee on piano. Functioning without a leader and relying largely on spontaneity, the group provides a neat balance of hot brass and laid-back, Jack Parnell on drums and opener, Baker's "Moanin' at Mindin'," and the last track, Elington's "It Don't Mean a Thing," as well as Smith's vocal inserts on "Mean to Me."

Bakers' roles

ROCK, ETC./
Madeline L. Kind

Parnell, by the way, is a true Jack of all jazz; in addition to serving as musical director for *The Muppet Show* (he's the man behind Dr. Teeth), he's also a regular on the BBC's brilliant *Jazz Score* programme, and if you haven't heard it yet on the World Service what am I talkin' to you for?

The other good jazz release for the week is Studio Trieste, featuring Chet Baker (trumpet/flugelhorn), Jim Hall (guitar) and Hubert Laws (flutes).

I have to admit the opener to the second side, a slice from "Swan Lake," struck me as a little too freaky. But the trio makes up for this with their original and impeccable readings of John Lewis's "Django" and Miles Davis's "All Blues." These are very mellow fellows who work so well together that even their excursion into

Tchaikovsky is forgiven.

EASTONICS incidentally put out another appealing pair of albums this week — not jazz this time, but television. The albums are *The Kids from Fame Songs* and *The Kids from Fame Again*. The music, of course, is from the popular TV series which seems to have struck a chord around the world with the diaphanous and the digitalis crowd and everybody in between. Somehow despite the super-slick MGM-TV production the performers still manage to project some of that earnest honesty of brink-of-professionals. Outstanding are Gene Anthony ("Leroy") Ray doing "Mannegün," and Debbie Allen on "Body Language" and "Dancing Endlessly" — but you've seen the series and you know they just don't do anything bad. In short, this Fame is well deserved.

NOW ABOUT that jazz festival. It's the second annual "Yofel Shel Jazz" programme, sponsored once again by the Discount Bank's Arts and Culture Fund (it's something of a switch for me to give a bank credit, but they deserve it).

Beginning February 21 and running for about a week, the festival will play venues from Haifa to Eilat and will feature, in addition to Israeli artists whipped into line by Yaron Yacobovitz, a number of stars from Europe and the U.S.

Making a return appearance to Israel will be American pianist Mike Garson, who was first brought here by Chick Corea. In recent years Garson has been gigging with the likes of Sonny Rollins, Stanley Clarke and Santana, so we expect his repertoire will be even wider and wilder than it was the last time we heard him.

THEIR MUSIC on occasion has been described as a cross between a traffic accident and a drunken oompah band (I dig it!), but since its founding in Berlin in 1966, the Globe Unity Orchestra has been winning accolades at jazz festivals and in concert halls everywhere from Tokyo to Bombay to London.

More accurately, the music incorporates elements of free jazz, avant garde, and classic bop 'n blues. The ensemble has undergone some personnel changes since its inception, but is still led by the improbably named pianist/composer Alexander von Schlippenbach.

Among its even dozen members the GUO features such Europeans or European-based Americans as Gerd Dudek on reeds, Evan Parker on tenor and soprano sax, Kenny Wheeler on horns, the innovative trombonist Albert Mangelsdorff and the hubcap-rattling hepcat percussionist Paul Lovens. We're glad the festival

organizers have reached this far out for such a find.

LAST but, as the cliché has it, not least, is composer-pianist-vocalist Shelby Flint, who will be joining the festival with her combo. Shelby's wide-ranging and lyrical voice, most recently heard on "You've Been on My Mind," is anything but flinty, and she's known to do remarkable things, such as singing call-and-response to her sax player Jerry Peterson — that is, when Peterson isn't busy a la Roland Kirk playing two saxs simultaneously. Flint and Co. should round out this upcoming "Yofel Shel Jazz" very nicely.

THIS WEEK'S top 10 singles in London as listed by *melody maker*:

1. "You Can't Love" — Phil Collins
2. "Down Under" — Men at Work
3. "The Story of the Blues" — Wah
4. "Buffalo Gals" — Malcolm McLaren
5. "A Woman's Tale" — David Essex
6. "Devil's Song" — Keith Harris and O-Sullivan
7. "European Female" — Strangers
8. "Steppin' Out" — Joe Jackson
9. "Electric Avenue" — Malcomnettes
10. "Electric Avenue" — Eddy Grant

THE TEN top pop singles in New York as listed by *Rolling Stone*:

1. "Down Under" — Men at Work
2. "Maneater" — Daryl Hall and John Oates
3. "The Girl Is Mine" — Michael Jackson and Paul McCartney
4. "Mickey" — Toni Basil
5. "Sexual Healing" — Marvin Gaye
6. "Dirty Laundry" — Don Henley
7. "Africa" — Toto
8. "Baby, Come to Me" — Patti Austin
9. "Truly" — Lionel Richie
10. "It's Raining Again" — Supertramp

Excursions in Spielbergland



Back at his old haunts: scene from Spielberg's "Poltergeist."

CINEMA / Dan Fainaru

STEVEN SPIELBERG is back, and he's got another winner. Not quite the same magnitude as *E.T.*, but then what other film has reached those proportions? On any other scale, *Poltergeist* is most definitely a super hit. This time, instead of seeking his protagonists in outer space, Spielberg goes to inner space and picks them from inside the human psyche.

It may not be altogether fair to attribute this movie entirely to Spielberg. After all, there was another director on the set who gets the appropriate credit on screen, and Spielberg himself has done his best to give him credit off-screen. Director Tobe Hooper is a young filmmaker with a reputation for scary themes (one of his movies, *The Chainsaw Massacre*, is a cult film) and he is just the sort of person Spielberg would choose to promote.

But the final result has Spielberg stamped all over it: the background and the characters, the special effects and the humour. This is only natural, considering that Spielberg wrote the original story, participated in drafting the script, functioned as producer and played an active part not only on the set but also in all the post-production stages.

THE VERY FIRST shots in *Poltergeist* put us into Spielbergland. That is, into middle-class suburbia, inside a nice house, inhabited by a nice family: father and mother in their late thirties, and three children — a teenage daughter, a boy of about 10 and a four-year-old girl who is at the core of the entire plot.

Nothing very spectacular about all this. All the houses in the suburb look alike; all the parents and all the kids seem to be produced from more or less the same mould; a little grass is smoked before going to bed; football is watched on Sundays; a pool in the backyard is a status symbol. *E.T.* Country through and through.

Into this peaceful and uncluttered atmosphere, Spielberg introduces his poltergeists. These boisterous, mischievous spirits are generally credited with an affinity for young children, and that is why, quite often, their pranks are attributed to innocent tots. Their German name means, something like poltron ghosts, and they are supposed to be

ephemeral phenomena, unlike the hauntings, which can go on for ages. That is, if you take all that seriously. If you don't, go and see this movie, and you may change your opinion.

Spielberg sends the poltergeists to talk to the little girl, of course through the TV set (the tube, naturally, is at the root of evil). Once the programme is signed off, and only statics remain on the screen, little Carol-Ann starts having strange conversations with invisible beings, which no one but she and the dog can see or hear (again, this fits in with the parapsychological theories).

If this seems peculiar to her parents, it is nothing compared with the way the kitchen chairs have of rearranging themselves with no help from human hands, or the strange energy that moves animate and inanimate bodies around.

Then thunderstorms erupt, lights come out of the children's closet and invisible forces start tearing the room apart. What began as a joke turns into a blood-chilling experience for the entire family. A medium is called in, like the priest in *The Exorcist*, to appease the spirits. A theory is put forward that they are the souls of people who have not accepted the fact of their deaths and are still wandering around in a transitory state. A special rite is performed to save the little girl, who meanwhile has been kidnapped, by the uninvited guests. Everything turns out all right in the end — or almost — after it has been made perfectly clear that only human beings are to blame for the disasters that have befallen them, which are a punishment for their cupidity and their insensitivity towards the dead.

IT MAY WELL be that once you leave the cinema, you will decide that this is all balderdash; but as long as you're subjected to the sights and sounds on the screen, it's very difficult not to fall under their spell.

There is something splendidly impressive, in spite of the childishness of it, in the transparent, ghostly apparitions of the poltergeists marching down the staircase of Carol-Ann's house. The closed-circuit systems installed by the science department at the local university to document the unusual

events, turn out to be a source of excitement (another typical Spielberg touch). And if the special effects remind you at some point of *Raiders of the Lost Ark* don't be too surprised, since Lucasfilm (the enterprise of Spielberg's good friend and colleague, George Lucas) handled both jobs.

Of course, compared to the smooth perfection of something like *E.T.*, *Poltergeist* doesn't manage to be as persuasive, probably because it deals with a theme much closer to human nature. In any case, if one is reading the movie correctly, Spielberg seems to be trying to tell us that we don't have to be afraid of ghosts from outer galaxies; what is really terrifying is the turmoil we keep hidden within ourselves. So stop worrying about Asimov and go back to Freud.

ANOTHER genre movie, reaching our screens this week, *The Cat People*, is much less successful in its attempt to terrorize. A remake of a classic horror film which became notorious as "the first monster movie without monsters," Paul Schrader's adaptation goes wrong in the same way that a new version of *Invasion by the Body Snatchers*, made by another young director, Phil Kaufman, some years ago, failed. Both are far too literal.

The secret of the success of the first *Cat People*, definitely a "B" picture made on a small budget by producer Val Lewton, who was a specialist in the genre, and director Jacques Tourneur, who was about to prove his talent for it, was very simple. They picked the original story (by De Witt Budeen, who is credited in the new version, too) of a woman who imagines herself to be turning into a wild animal every time she makes love, and transformed the whole thing into an allegory about the beast in man, unleashed at moments of high intensity and deadly in the process of unchaining its passions.

Paul Schrader, the scriptwriter of *Taxi Driver*, *The Yakuza* turned director (*Blue Collar*, *Hardcore*, *American Gigolo*), chose to give literal descriptions of human beings transformed into panthers, instead of watching for the psychological development of the characters and merely imagining the horrors, the audience is constantly frozen by the fear that yet another bloody spectacle is about to be thrust before its eyes. Characters become one-dimensional and unimportant, and even the message implied (incest, damnation of deviants, fascination with death, love stronger than self-preservation), seems to be imposed rather than transmitted, in the "you-better-like-it-or-else" fashion.

Nastasia Kinsky and Malcolm McDowell have somewhat feline features which makes them quite believable, physically, for their parts, but nothing much is asked of them in the way of acting, and nothing much is delivered. The same holds true of John Heard, a most talented actor, who still hasn't really had a chance to prove his talents. (His best achievement to date is in *Heartbeat*, a movie based on the life of Jack Kerouac, but it has never been released here.)

As for Schrader, he seems to be much more at home with naturalistic settings of naturalistic stories. In any case, he has already convinced us that there is much of the beast in every human, without needing to display the anatomical details of the transition from one to the other.

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Mon. at 7 pm: *La Jetee and Cuban
Battle of the 10,000,000*, Chris
Marker
9:30 pm: *La Fille Prodigieuse*, Jacques
Doillon
Tues. at 4 pm: *Az Pridje Kocur*,
Vojtech Jany
7 pm: *Throne of Blood*, Kurosawa
9:30 pm: *Halloween*, John
Carpentier
Wed. at 7 pm: *The Southerner*, Jean
Renou
9:30 pm: *Tropic*, Gianni Amico
Thurs. at 7 pm: *Buster Keaton* -
part A
9:30 pm: *Lions Love*, Agnes Varda
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Clay Jug and Juglet

EVENTS

CHILDREN'S FAVOURITE FILM
Sun., Jan. 30, Mon., Jan. 31 at 15.30
"CHITTY CHITTY BANG BANG"
Thursday, February 2 at 15.30
"THE BLACK STALLION"

CREATIVE THEATRE FOR CHILDREN

Tuesday, February 1 at 16.00
"TWO TOGETHER AND EVERYONE APART"
This event focuses on the difference between a monologue and a dialogue.

FILM
Tuesday, February 1 at 18.00 & 20.30
"NEXT STOP GREENWICH VILLAGE" (USA 1975)
Dir. Paul Mazursky, with Lenny Barker, Shelley Winters

CHILDREN'S SHOW
Wednesday, February 2 at 15.30
"MOT EK" - an opera for children and adults. All-too-familiar situations
between children and parents. Judy Axelrod, soprano; Abe Cohen, baritone;
Hagai Ben-Yehuda, dance. Written by: Ronit Chacham-Herson; design &
direction: Yohanan Herson.

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The little foxes

TELEREVIEW / Philip Gillon

THE NEWS this week has been so ghastly that I think I had better only write about some very good escape films we have seen on the box. Why should I make myself unpopular by referring to the horrifying items that make my blood run as cold as the weather night after night? Why should I be the one to point out the follies of the government?

The endless war in Lebanon, that was supposed to be finished in less than six days; the bitter quarrel with the U.S., our only friend in the world, apart from Zaire; the resurgence of the Syrians, who were supposed to have suffered so deadly a blow that they would be out of action for years; the Stock Exchange debacle, organized by those responsible for the country's economic health; the report that hundreds of thousands of Israelis live below the poverty line, and that they are due to be joined by hundreds of thousands of others because of the crash; the allegation that the chief of staff issued orders about how to deal with Arabs that he must have copied from British Mandatory Instructions on how to deal with recalcitrant Jews; the appalling weather.

When I railed about the weather to a friend, complaining that it was all the government's fault, he commented drily that my blaming the government for the bad weather was typical of my reportage.

I admitted that he had scored a point. But lo and behold! A couple of days later I was completely vindicated; the water commissioner announced proudly that he and his boys were aggravating the floods by cloud-seeding. So my instinct was right: the government is to blame for the indiscriminate downpours.

In my time I have covered the Northern Negev, so nobody has a greater reverence for water than I have, as long as it doesn't get into the wine or the whisky. But there should be moderation in the production of it from on high. What we are gaining for the water table, we are losing through flood damage, accidents, garage bills, tourism, cessation of tennis and the impossibility of working out a correct Sportoto coupon.

To mix metaphors, the floods were perhaps the last straw breaking the tourist camel's back. An English couple - maybe the last two tourists ever to visit Israel - told me bitterly that they were going back to Manchester in search of the sun. For some reason that the minister of tourism has been unable to fathom, tourists do not go to countries that are at war; somebody should tell the water commissioner that they also do not like countries that are inundated.

FOR MONTHS I have been resisting the temptation to say "I told you so!" about the war in Lebanon, because I know how much Jeremiahs are detested when their grim prophecies prove to be correct. Shortly after the war in Lebanon began, I expressed doubts about whether we should go on with it to fulfil Arik's imperialist dreams. An American immigrant rang me up in tears to ask how I dared to ask such questions when young men were dying for the cause. She urged me to wait till it was all over.

But how long must we wait before we can point out that the war was fought for nothing? It's like Hans Andersen's story: when is it tactful to notice that the emperor is naked?

The war was started because terrorists attempted to assassinate Shlomo Argov, our ambassador in London, and our prime minister enunciated the principle that the year-old cease fire with the terrorists had to apply everywhere in the world, not only on the Northern frontier, where it had been scrupulously observed throughout that year. The premier insisted that there must be an end to acts of terror everywhere in the world where there were Jews.

It was a bold aim. Eight months later, Katyushas are still being launched against Israelis, and Jews are being attacked by anti-Semites in all parts of the world. Syria, with her air force, tanks and missiles savagely mauled last year, is getting SAM 5s from Russia, plus assurances of Russian protection against Israel. Arafat is lionised as a hero. The U.S. is furious with us. So what have we achieved with that vast expenditure of blood, toil, tears and sweat, not to mention such a comparatively unimportant item as money? Or is it just premature to ask what was the point of it all?

The Song of Songs urges us to get rid of "the foxes, the little foxes, that spoil the vines: for our vines have tender grapes." What a lovely vineyard we planted and nurtured for two and a half decades! And how little remain of our grapes.

THE DEPRESSING news about the war, the political situation and the weather was matched by the pictures we saw of the little people ruined by the Stock Exchange racket. These shots did not show us idle drones from Dizengoff Street cafes, but hard-working artisans and labourers who were seeing their savings swallowed up.

President Yitzhak Navon condemned them for trying to get rich by speculation instead of by honest sweat. With infinite respect to the president, this conventional wisdom of his falls very wide of the mark. The Stock Exchange is an instrument created by the government - in David Ben-Gurion's day - to marshal the savings of the little people for the rebuilding of the state. It is as legitimate as a hoe or a tractor.

Mark Twain once said plausibly about a man who walked round the edge of a well, and fell in, and broke his neck, and died, "That will teach him a lesson for the future - not to walk round the edge of a well." But such a platitude is not really the lesson to be learned from the Exchange fiasco. There seem to be clear signs that the debacle was brought about either by extreme folly or malice aforethought on the part of people responsible for directing the national economy. I do not know what kind of behaviour would be worse on their part - incredible stupidity or knavish tricks. But I'd like to find out which it was.

Instead of blaming the victims, we should be checking on the creators of the mess. There is surely room for a judicial commission to investigate the dealings on the exchange of the people in high places who caused the debacle - did they sell their own holdings advantageously, invest in dollars, and then buy back when the market was low? If not, what did they do? It may be, of course, that nobody is to blame, that the crash was caused by what the lawyers rather blasphemously call an act of God. But it is worth another judicial commission. Besides, a clarification might bring the voters to their senses, and might enable them to identify at last the little foxes who have ruined the vineyard.

But, as I wrote in the beginning, we should not think of themes like these: let us rather consider some of the excellent films we have seen that diverted our thoughts from our affairs.

Before getting to the meal, let me voice a complaint about the service. I do not understand why Sunday night should be the longest night of the week. The re-run of *I Sing to You, My Country, Mahat, Second Look and Till Pop* all have their good points, but, coming all together, they do not provide the kind of escape we need so desperately.

True, Sunday night ends with *Wayne and Shuster*, and this is so good that the programmer may argue that it makes up for the deficiencies of the rest of the programme. But it comes too late in the night. I hasten to add that the other items are often excellent: the error is lumping them together.

For *Wayne and Shuster* I cannot find adequate superlatives. Week after week it has me convulsed with laughter. This Sunday we saw a splendid take-off of Orson Welles' great screen classic about the tycoon who bought up newspapers, women, and art treasures, and who built himself a colossal castle in Southern California.

Although Wayne and Shuster poke their fun at their victims in so good-natured a way that they seem to flatter, rather than to denigrate, there is sufficient sting in their mockery to make me wonder, retrospectively, whether the originals were really as good as I thought they were at the time I saw them. This is an indication of how good the satire is.

Next week, alas, we part from *Fame*. I have enjoyed almost every episode. In the one we saw this week, the two old huffers were so bad that they were rather anti-climactic, but I suppose that this was true to life. We are going to miss those dedicated teachers and marvellous young people dancing, singing and playing their way up to the stars.

Kaz gets better and better each week. Oddly enough, this week we were given a sports lesson precisely the opposite of one given earlier in *Little House on the Prairie*. In *Little House*, an American football coach is taught that the love of children is more important than winning. In *Kaz*, a baseball pitcher teaches the exact opposite - victory is more valuable than virtue. I personally agree with a friend with whom I quote battle on a tennis court, who quotes Vince Lombardi's thesis: "Winning isn't the most important thing, it's the only thing."

Talking of sport, the sports people are doing their valiant best, although hog-tied, handcuffed and blindfolded by the lack of colour. But why do they not give us the whole of Lendl's victory over McEnroe in the Masters - IN COLOUR? Why do they rely so much on Jordan to fill the gaps?

Instead of blaming the victims, we should be checking on the creators of the mess. There is surely room for a judicial commission to investigate the dealings on the exchange of the people in high places who caused the debacle - did they sell their own holdings advantageously, invest in dollars, and then buy back when the market was low? If not, what did they do? It may be, of course, that nobody is to blame, that the crash was caused by what the lawyers rather blasphemously call an act of God. But it is worth another judicial commission. Besides, a clarification might bring the voters to their senses, and might enable them to identify at last the little foxes who have ruined the vineyard.

EXPERTS often take chances that rank-and-file players would never dare to risk. As a result strange things happen. The following three deals occurred at the recent Biarritz World Championships.

Deal 1
Love all

North (D)	East
♠ Q95	♠ K
♥ KQ85	♥ 92
♦ 2	♦ A Q J 8 5 4
♣ A K J 6 4	♣ 9 8 7 2

West	South
♠ A 10 7 6 4 3 2	♠ J 8
♥ A J 3	♥ 10 7 6 4
♦ K J	♦ 10 9 7 6
♣ 3	♣ Q 10 5

The bidding:
North West South East
2 ♠ Pass 2 ♠ Pass
4 ♠ All Pass

Looking at the bidding you might well expect that there has been a typographical error. But North-South bid as shown, psyching their way into game in the opponents' suit.

The two-spade bid by South was sheer larceny. And North with faith in his partner went to game. North-South got away with fantastic bidding, winning the deal.

Tales of the unexpected

BRIDGE/George Levinrew

The opening two-club bid was conventional, indicating 11-16 high-card points and five or more clubs. Perhaps East, counting his hand for five playing tricks, might have dared to bid two diamonds. But having passed, he no longer had the opportunity to compete.

What could West do over four spades? Had he felt encouraged by a two-diamond bid by partner the bidding might have continued, perhaps reaching a marginal but makeable six-diamond contract. It would depend on the opening lead. On the natural opening of a club and a club continuation, declarer would ruff the second trick, play a spade to the king, a diamond to the king, ruff a spade, pull the outstanding trump, lead a heart to the ace, run spades and thus make twelve tricks. But a heart opening lead would kill one entry to the dummy and the slam would be set.

When it was West's turn to bid over four spades, he knew he was being "fixed." Having a sure plus score, he passed.

He feared that a double would

drive the opponents into five clubs, and had no reason to know that this could be set two tricks. In four spades undoubled, East-West won 350 points, less than the 450 East-West got at the other table for making five spades. The North-South psyche was dangerous, but they came out on top.

Deal 2
Vul: Both

North	East
♠ 9 6	♠ 10 8 7 5 2
♥ K J 10 7 5 4	♥ Q 8
♦ A 10	♦ 9 6 3
♣ K J 5	♣ 10 6 2

West	South (D)
♠ K Q 3	♠ A J 4
♥ 9 6 3	♥ A 2
♦ Q 9 5 2	♦ K J 7 4
♣ 8 7 4	♣ A Q 9 3

The bidding: East-West Pass throughout.

South
1 ♠ (a)
2 ♠ (c)
3 ♠ (e)
4 NT (g)
5 NT (i)
All Pass

North
1 NT (b)
2 ♠ (d)
3 ♠ (f)
4 ♠ (h)
5 ♠ (j)
7 ♠ (j)

(a) Precision
(b) 4 ♠ controls with 11+ high-card points and an unbalanced hand
(c) asking
(d) at least five hearts
(e) at least four clubs plus two hearts
(f) club fit
(g) (not Blackwood) two first round controls in touching suits, excluding clubs
(h) first round control
(i) grand slam force
(j) this should be a very good play

With the heart queen dropping, the grand slam with only 31 high-card points was easy. Rather sensational particularly since the slam requires "finding" the heart queen or an even, 3-3 split in clubs. In the replay the contract for North-South was only six no trump. On a spade lead and a losing heart finesse the contract was set two tricks.

THE NEXT deal was a disaster for declarer, who overcalled with one no trump. She probably was enamoured of her balanced 16 high-card points, her vulnerability, or the fact that the redoubtable Rixi Markus was in the West seat. She was unwilling, with

her good defence in spades, to pass and let the opponents find their way out of trouble - if they could.

Deal 3
Vul: Both

North	East
♠ 9 8 6	♠ K Q 7 5 4
♥ 10 9 8 3	♥ A J
♦ 7 5	♦ Q 8 4
♣ 10 8 6 4	♣ K 9 5

West (D)	South
♠ 2	♠ A J 10 3
♥ Q 5 4 2	♥ K 7 6
♦ J 10 9 6	♦ A K 3 2
♣ Q 7 2	♣ J 3

The bidding:
West North East South
Pass Pass 1 ♠ 1 NT
Dbl 2 ♠ Pass Pass 2 ♠
Dbl All Pass

Rixi, playing with Michelle Brunner, had a good defensive hand. She doubled one no trump, a risky move, especially if her partner should rebid two spades.

Rixi continued doubling as North-South tried in vain to find a safe contract. The result was a 1,100 points set. The best that East-West could have achieved, if allowed to win the contract, was a possible borderline three no-trump for 600 points.

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Beautiful Browne eyes



Leslie Browne and Vladimir Gelvan who are appearing with the Israel Ballet as guest stars in Israel this week.

LESLIE BROWNE seen by Tel Aviv audiences this past week and to appear in Jerusalem tomorrow night (review next Friday) still has that large-eyed look that had such appeal in the film *The Turning Point*, but you would hardly recognize her small-featured face and bronze-blond hair if you met her off-screen or in the street.

At a press conference at the Tel Aviv Sheraton she was unassuming, quiet-spoken and seldom smiled, but she gave her answers with a jolting directness. Asked what made her decide to come here she said (smiling this time), "Money." Asked whether she had any hesitation in coming, she said, "No. Why should I? I'm Jewish."

She has been dancing major roles in the American Dance Theatre directed by Mikhail Baryshnikov and she remarked that the Russian influence was strong since he took over and is "a change for the better." Yes, she would like to be in more films and had been offered several scripts but they were not good - "and so I went back to ballet," she said. She didn't think that the movies had had any effect on her dancing. "It's a different kind of demand," she explained.

In *Giselle Act II* and the pas-de-deux of the Black Swan from *Swan Lake*, Vladimir Gelvan appears with Browne. Tall, sandy-haired, blue-eyed, Gelvan began his dance career in Riga before joining the Bolshoi Ballet. He left Russia in 1974 - the last of his family to leave. His sister, uncle, cousins, parents had all gone before him. "But I was known and so it was more difficult; but after the Panovs were allowed to leave perhaps the authorities didn't want another such case. Anyway, they permitted me to leave," he said. He went first to the U.S. and danced as a principal with the American Ballet Theatre before becoming a soloist of the Berlin Opera Ballet. "The repertoire is varied there and I'm able to use my body and my brain. I am comfortable," he said. The family is scattered. His parents are in Canada.

I asked Gelvan whether he too was Jewish. "Not kosher," he said. "My father is Jewish; my mother not."

The teacher and ballet mistress, Elena Tchernichova, who was last

DANCE Dora Sowden

here with Alexander Godunov, has arrived together with Browne and Gelvan. She still works with Godunov sometimes, she said, but chiefly with the American Ballet Theatre. She had come to coordinate the appearances of the two visiting stars together with the Israel Ballet.

The Israel Ballet is now preparing for a tour in Germany during February-March - not with Browne and Gelvan but with Godunov, who has not yet chosen his ballerina. It will tour 25 cities.

Meanwhile rumours are flying about more visiting companies - besides and before Pilobolus (in May) and still to be confirmed. There is even a possibility that the Joffrey Ballet will come some time. The Bat-Dor Company has been doing the negotiations. Anyone who saw the film *In Honour of Nijinsky* will recognize what a wonderful company it is. Indeed, in the film (on Israel Television) the company was much more interesting than the leads. Especially Nureyev, who was so badly treated by the cameras that his personal charisma hardly came through. (When I saw him in London recently it was still there). On screen he looked tall and slim-lined whereas he is really short, almost stocky, muscular, and with pronounced hips. Also his leaps in the *Spectre de la Rose* were mis-handled and his part in *L'Après-midi d'un faune* was chopped up - not to speak of the purely mechanical Petruschka.

THE YOUNG entertained the old at the Bat-Dor Theatre in Tel Aviv on January 19 (morning) and the theatre was filled with senior citizens from the Malben Home in Netanya and from homes for the aged in and around Tel Aviv. There was a sense of occasion among the well-dressed audience, expressed in the decorous way they took their seats and in their manner during the performance.

Applause was warm; but when the music developed a lively beat and

some guests wanted to clap in time. To show their enthusiasm, others shushed them into silence - as if it wasn't proper.

Yet even the solemn ones could not stop the slow clap of appreciation after Ora Dror's little ballet danced by six beautifully dressed girls to melodies from *Spanish Romances*, with charm and skill beyond student standard.

The other works performed by the pupils of the Bat-Dor School were choreographed by Rosaline Subel Kassel, Dalia Koshet Zepelman, Lana Bar-Meir, Meir Bar Natan, Flora Cushman and Sibi Kool - most of them teachers in the Bat-Dor Studios.

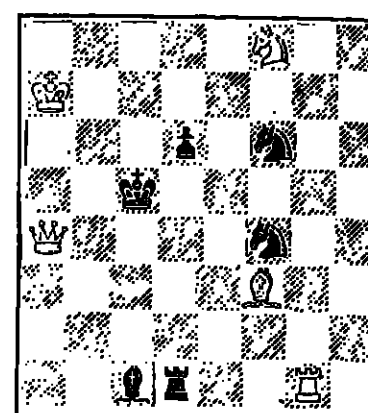
Only one group was old enough to wear toe shoes and all were apparently being trained in both classical and modern techniques. Jeanette Ordman, director of the studios, afterwards told me that in the next Royal Academy of Dance (London) examinations to be held in Israel the age limits of each grade would be the same as those at the Royal Ballet school and in other countries. In former years the candidates were much older here and this shows what progress has been made in Israeli studios since the examinations were introduced. Rosaline Subel Kassel, just back from attending the National Assembly of the R.A.D. in London, said that it was well understood there that students now required more than the set syllabus and more "unset" work was to be introduced into the examinations. This year the examinations will come in April.

MIGNON FURMAN, deputy principal of the Cape Town University Ballet School has spent a brief visit teaching at the Bat-Dor Studios. She told me the Cape Town school is multi-racial and there are 100 non-white students (among 300). There are also non-white dancers in the Cape Ballet, directed by David Poole, formerly of the Royal Ballet.

To celebrate the publication of Gurit Kadman's book *Ethnic Dances in Israel*, her 80th birthday and her recovery from a recent serious accident, a special event is to be held in the International Youth Culture Centre in Jerusalem on February 8 at 5 p.m.

CHESS Eliahu Shahaf

Problem No. 3105
D. ANDERSON
1914



White mates in two (5+6)
SOLUTIONS. Problem No. 3103 (Rouquet). 1. Be2 Nf5 2. Be4 Ne3 3. Rc1 Rg1 4. Bf1 Kd5 5. Ke2 Nf1 6. Rd1 Ke5 7. Kf2 Rh1 8. Re1 Kf5 9. Kg2 Rh2 10. Kgl Nd2! 11. Rcb Nf3 12. Kf1, positional draw.

EUROPEAN TEAM CHAMPIONSHIP

HUNGARY was the last qualifier for the finals of the European Team Championship to be held June-July in Bulgaria this year. In the final

meet of the preliminaries, Hungary trounced France 12-4 and clinched first place with 25 points, ahead of France, 14½, and Wales, 8½. The eight finalists are: USSR, Hungary, Bulgaria, Denmark, Yugoslavia, West Germany, England and Holland.

Bugojno, Yugoslavia, played host to the Yugoslavia-Switzerland meet, won by the hosts 10-6. The Yugoslavs scored the decisive match points on the lower boards. On the top board, Velimirovic drew twice with Werner Hug.

NOVI SAD, Yugoslavia, saw Dutch IM van der Wiel winning the event with a 8½-13 score, unbeaten and gaining his first GM norm.

NOVI SAD 1982

VAN DER WIEL NIKOLIC 1.e4 e5 2.Nf3 Nc6 3.Bb5 a6 4.Ba4 Nf6 5.0-0 Be7 6.Re1 b5 7.Bb3 d6 8.c3 0-0 9.d4 Bg4 10.Be3 d5 11.ed5 ed4 12.Bd4 Nd4 13.ed4 Bb4 14.Nc3 Be3 15.b3 Nd5 16.Qd3 g6 17.Re5 c6 18.Rue1 Rf7 19.Ng5 Bf5 20.Qg3 Qd6 21.Qh4 f6 22.Nc4 Qh8 23.Bd5 ed5 24.Re8! Re8 25.Nf6 Kg7 26.Re8 Re7 27.Qh7 Kf6 28.Qh8 Kg5 29.h4. Black resigns.

BUGOJNO 1982

TREPP IVANOVIC (Switzerland) 1.e4 e5 2.Nf3 Nc6 3.d4 ed4 4.Nd4 Nf6 5.Nc3 e5 6.Ndb5 d6 7.Bg5 ab6 8.Na3 b5 9.Bf6 g6 10.Nd5 f5 11.Bd3 Be6 12.Qh5 f4 13.0-0 Hg7 14.Kh1 Ne7 15.c4 b4 16.Bc4 Bd5 17.Bd5 Nd5 18.ed5 0-0 19.Rue1 f5 20.Rc6

Rf6 21.Rf6! Kh8 22.Nc4 Rh6 23.Qf5 Rf6 24.Qh3 Rh6 25.Ne5! Rh3 26.Nf7 Kg8 27.Nd8 Bb2 28.Rc1 Rd3 29.Re8 Kg7 30.h4 Rg7 31.Rd6 Ba3 32.Ne6 Kf7 33.Rf8 Kc7 34.Rd8 Rh7 35.Ng7 Rd5 36.Rf8 Kf7 37.Rd5 Kg7 38.Ra5 h6 39.Rao Bh4 40.Rc2 Rh1 41.Kh2 Rf1 42.Rb2. Black resigns.

BRILLIANCY FROM UTRECHT

HOPMAN VAN TUYL 1.d4 Nf6 2.e4 c6 3.Nc3 Bb4 4.e3 h6 5.a3 Bc3 6.b3 c5 7.Nf3 Bb7 8.Bd3 d6 9.Qc2 Nc6 10.e4 c5 11.d5 Na5 12.a4 Qd7 13.h3 0-0 14.g4 Ba6 15.Qa2 Nd5! 16.ed5 e4 17.Be4 Ra8 18.Nd2 f5 19.g5 Qf5 20.f3 Nc4 21.f4 Qh3 22.Rf2 Ne3 23.Bh7 Qh7 24.Rh2 Qg6 25.Kh1 Nd1! White resigns.

15-YEAR-OLD STAR

AMONG those who tied for 6th place in the New York Summer International were Israel's Ya'acov Murey and one of the prodigies of American chess, 15-year-old Litvinchuk. By achieving the IM norm, Litvinchuk took a great step towards being one of today's youngest international masters. The winner of the event was James Rizitano with a 8-10 score and his second IM norm. Here is a line game by the youngest competitor.

LITVINCHUK LEVERETT

1.d4 d5 2.e4 d4 3.c3 e5 4.d5 Nf6 5.Bc4 c6 6.d6c Qd1 7.Kd1 Nc6 8.a3 Bd7 9.Nc3 Be7 10.Bd2 0-0 11.Nge2 Ruc8 12.Ng3 Rf8d 13.Nce4 Nd4

14.Bf7 Kf7 15.ed4 ed4 16.Rc1 Bc6 17.f3 d3 18.Bc3 Nd5 19.Kd2 Nf4 20.Nf5 Bf8 21.Be5 Be4 22.f6d Ng6 23.Bg7 Rcl 24.Rcl Bg7 25.Rc7 Kf6 26.Rg7 Nf4 27.Rh7 Ng2 28.Rh7 Ke5 29.Rc7 Kf4 30.h4 Kf3 31.h5. Black resigns.

EXPLOITING WEAKNESSES

White - Kg1; Qb2; Rc3; Rd1; Bd5; Pa2, c4, f2, g2, h3. (10). Black - Kg8; Qc7; Rb8; Re8; Nc5; Pa7; h7, f7, g6, h7. (10)
Looks like a near draw, but the Net is less active than the Bishop and the squares f6 and g7 are rather weak. White shows that these seemingly nonsignificant factors can prove to be critical.

ISOLIANI TERESCENCO-NUTU

1.e4 c5 2.Nf3 d6 3.d4 Nf6 4.Nc3 ed4 5.Nd4 a6 6.Bg5 e6 7.f4 Be7 8-Qf3 Qc7 9.0-0-0 Nbd7 10.f5 e5 11.Nb3 b5 12.a3 Bb7 13.Bf6 Nf6 14.g4 Re8 15.Qc2 0-0 16.g5 Nd7 17.Rg1 f6 18.g6 h6 19.Rg3 Rf8 20-Qd2 Nf6 21.Nd5 Nd5 22.ed5 Qd7 23.Na4 Re7 24.Qd3 Ruc8 25.Rd2 Bf8 26.Qb3 Re5 27.Nc6 b6 28.a4 Bf8 29.a5 ab5 30.Bh5 Qf5 31.Bd3 Qd7 32.Nf5 Ra8 33.Rf2 Qc7 34. Bc6 Kh8 35.Nd8 Rd8 36.c3 Rb8 37.Qd1 Qd5 38.Qb3 Qa7 39.Qc2 Bd5 40.Bd5 Qa1. White resigns.

ENDGAME FINESSE

White - Kg1; Qd3; Nc6; Pc3, d5, e3, f2, g2, h2. (9). Black - Kg7; Rb7; Rh8; Bf6; Pa7, d6, f7, g6, h7. (9). Black to play.

A MARVELLOUS FIND

In the 3rd round of the Women's Olympics in Lucerne, the Soviet Union lost its first individual game, Nana Ioseliani going down to Rumania's Terescenco-Nutu. The most interesting thing about this game, however, was the marvellous discovery IGM Gofeld made in the Post Mortem analysis.

ISOLIANI TERESCENCO-NUTU

1.e4 c5 2.Nf3 d6 3.d4 Nf6 4.Nc3 ed4 5.Nd4 a6 6.Bg5 e6 7.f4 Be7 8-Qf3 Qc7 9.0-0-0 Nbd7 10.f5 e5 11.Nb3 b5 12.a3 Bb7 13.Bf6 Nf6 14.g4 Re8 15.Qc2 0-0 16.g5 Nd7 17.Rg1 f6 18.g6 h6 19.Rg3 Rf8 20-Qd2 Nf6 21.Nd5 Nd5 22.ed5 Qd7 23.Na4 Re7 24.Qd3 Ruc8 25.Rd2 Bf8 26.Qb3 Re5 27.Nc6 b6 28.a4 Bf8 29.a5 ab5 30.Bh5 Qf5 31.Bd3 Qd7 32.Nf5 Ra8 33.Rf2 Qc7 34. Bc6 Kh8 35.Nd8 Rd8 36.c3 Rb8 37.Qd1 Qd5 38.Qb3 Qa7 39.Qc2 Bd5 40.Bd5 Qa1. White resigns.

Gofeld's find begins with White's

36th move: 36.Rf6!! Qa5 37.Qe3!! Bd5 38.Rf8! Rf8 39.Qh6 g6 40.g7 Kh7 41.gf8!! Kh8 43.Rg8x. A collector's gem.

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2. Public recording of Kol Yisrael's monthly Journal on "Jewish Affairs" - Israel and the Diaspora.
1) Dealing with communities in distress - is necessary?
2) A new approach to Zionism. On a fresh Israel-Diaspora relationship.
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Editor: Ester Barzel.
Wednesday, February 2, 1983 at 8.30 pm.

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THEATRE
Uri Rapp

MICHAEL FRAYN is famous for his playwriting ability; the British are famous for their subtle humour; and the Tel Aviv Cameri Theatre is famous for its agility in copying straight away anything which goes well elsewhere.

With the comedy *Noises Off* they have done it again. The main difference is that our Israeli actors are unable to present subtle humour and suggestive hints, so a fine comedy is turned into slapstick farce. But since our public is used to this and seems to like it, the play is sure to be a success. It is good for a hearty laugh, and if that is all you want out of an evening at the theatre (sorry, not me), this is what you will get and you will enjoy it.

The special trick here lies in the plot: the comedy supposedly played is not the story line. What we see are a troupe of actors, and a director and his girl assistant, who are busy mounting a comedy. Every actor plays the role of an actor who plays a role.

We only get the first act of the comedy, three times over: once, a dress rehearsal, shortly before the provincial opening; then, a performance as seen from behind the stage — a very funny introduction into what goes on in a theatre un-

known to the audience; and lastly, a thoroughly unlucky and bad actual performance, several months later.

The story itself is a kind of comedy of errors, and not a very important one; the main problem in these peoples' lives seems to be income tax, and of course they have our sympathy.

THE INTERESTING aspect of this play is the relationship between the various theatre people: there is some development here, but it is not made very clear in this production; the programme tells more than is presented on the stage.

The second act, the backstage one, is very well done. The actors generate convincing pandemonium, the rushing about, the

coming and going, that goes on behind a performance. After this act, which is the really funny one, the third act is a let-down, and the way it is acted makes it seem too long.

Nissim Aloni's Hebrew version is good, as usual; Robert Gillespie's directing does as well as could be expected with actors not really cut out for British comedy. And there is, as always, a great comic talent, the Cameri's own Avner Hiskiahu, whom it is a pleasure to behold whenever he comes onstage.

Eduard Hiedel, who is also well known for her comic talent, is much more vulgar than her part as the cleaning woman warrants; too much acting in cheap, popular plays seems to have spoiled a basically able actress.

The rest of the actors are quite competent; Itzhak Hiskia and Ahuva Yovel are the only ones who come close to what would be British characters in a thoroughly British play.

To repeat: there is nothing in this play except some funny moments; what you get for your money is some good laughs. It's a pity one can't go straight to bed after this instead of having to brave a winter night.

Art and the camera

Meir Ronnen

WHETHER PHOTOGRAPHY is an art or simply a means of recording things dependent on all the aesthetic premises of painting, is to many still a moot point. But there is no doubt of the extent of its all-pervasive influence on all the arts, commercial or otherwise.

How photography and photographic production techniques have affected the printmaking of nine different Israeli artists is the subject of a thoughtful and elegantly presented show in the romantic upper gallery of the Jerusalem Print Workshop; the etchings, lithographs and screenprints on view were all made on the premises. The show is accompanied by a handsome catalogue containing a well-written introduction and admirably succinct notes on each artist's approach, by the Workshop's curator of exhibitions, Larry Abramson, himself an artist and printer.

The nine were chosen by Abramson to demonstrate how different combinations and techniques affected or inspired each artist's "aesthetic." Menashe Kadishman's 5-colour photo screenprint of the Western Wall is reactivated by painterly touches or blocks of colour echoing the ashlar. Igal Tumarkin transfers photographs onto plates and then works them over with his burin to create mystery and tension...sometimes.

Ivan Schwabell does essentially the same thing mixing photo-screenprint with 4-colour lithograph prints, except that he successfully enlarges the operating space beyond the perspective of the photo. Uri Lifshitz also combines etching and screenprint while contrasting expressionist drawing with photographic images, but he aims for violence, in both image and contrast. Tom Piper does lithographic versions of photographs of suburbia made from the printing industry's classic four-colour separation technique, the colours being recombined with a pointillist effect. Arik Kilemnik, the printshop's founder-director, makes a re-appearance as an artist with 4-colour photo-

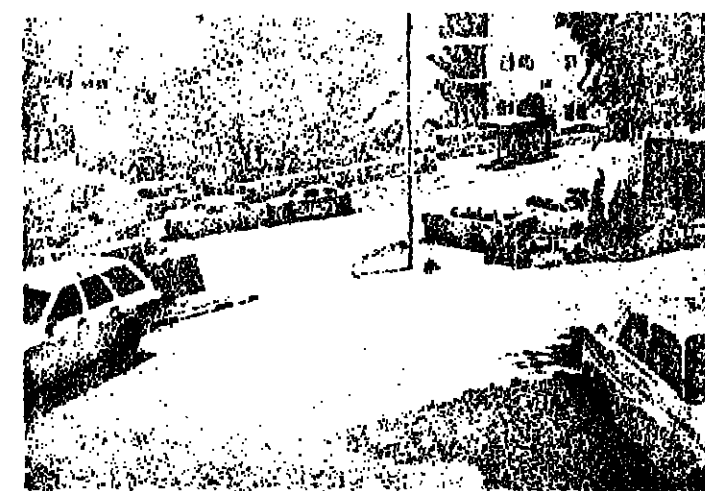
etchings using photos divorced from their original photographic reality: a tank becomes a virtual drawing surrounded with drawn geometric modes; the famous photo of the dead Che Guevara is transmuted, via photo-montage and directional arrows, into a version of Rembrandt's "Anatomy Lesson", as well as a modern morality tale. Ami Shavit, using photo-chemical effects and unrealistic colours in a masterly manner, turns seven-colour screenprints of our cityscapes into views that are something else, half photo, half painting. Ziva Lieblach photographs geometric solids against organic natural textures like grass and etches these directly, without further interference. Finally, Naftali Rakuzin is represented with a quite magical series of marvellously rendered etchings of family photographs, all done by hand; in this case photography is part of the subject, not the means. Incidentally, these etchings are so beautifully brought off that it is worth a trip to the gallery just to see them alone. (Jerusalem Print Workshop Gallery, Florence Miller Art Centre, 38 Shviti Yisrael, J'lem).

IT'S ALWAYS rather disappointing to find an artist exhibiting works that have been shown before, or worse, ones that are virtually identical with them in subject, form and technique. Yehudit Yellin-Ginat offers us yet another round of Sinai landscapes, imaginary and otherwise, in collage or chalk and watercolour. A few of the latter have, happily, begun to loosen as in 23 and 17, (the latter a virtual sepi; she is at her best in monochrome). She is at her most convincing when dealing with an actual site, as in "Wadi" (36); and in the fine little print (21).

AT THE same venue the veteran Kiel-trained painter Anna Andersch-Marcus continues to employ a tried geometric formula to render otherwise figurative descriptions of antiquities and the older quarters of Jerusalem. Repetitive diagonals are rather arbitrarily combined with main perspective lines, each cancelling the other out to achieve a com-



Ellen Lefrek: composition, oils.
(Alon Gallery, J'lem).



Tom Piper: "Rehav Palmach", four-colour lithograph.

promise between depth and the flat picture plane. Seen one, you've seen them all. Marcus once broke out of this rigid and essentially non-chromatic form of painting by rendering houses in colourful and effective pastels.

ALSO AT this venue is a collection of small bronzes and marbles by kibbutznik Naomi Paran, who studied at the Avni Institute. The influence of Maillol, Degas and the constructivists is overly apparent in different pieces devoted to romantic interpretations of motherhood, the dance, etc. Paran has yet to find her own style — and an original

point of view. (Jerusalem Artists House). Till Feb. 9.

ELLEN LEFREK has returned from a trip abroad with a bright, almost jolly set of formalised oils of downtown and suburban America. Showing details of buildings without people, her approach lies somewhere between that of Hockney and Estes, with loose handling to give the work a more lively, "painterly" approach. A number of the canvases are still too cluttered but she shows admirable signs of sorting things out. (Alon Gallery, enr. 51 Palmach, J'lem). Till Feb. 9.

Naomi Paran: "Woman", bronze.
(J'lem Artists House).



Anna Andersch-Marcus: "Khirbet Shamai" (J'lem Artists House).



Yehudit Yellin-Ginat: "Wadi".
(J'lem Artists House).

Everyday beauty in Japan

JAPANESE TEXTILE AND PAPER PRINTS — Most people will visit this exhibition for the decorative and practical uses to which these products were — and still are — put. Those who want the technical details of the two methods of printing will find them in the Museum's catalogue. Incidentally, an important reason for the rise of printing on textiles in Japan was due to the fact that such garments were lighter and cooler to wear than those with embroidered or woven patterns.

The exhibition starts from a layout of stencil prints on textiles (cotton, linen and silks). Another style, known as Bingata ("coloured patterns") on the same

materials, concentrates, at least here, on floral designs.

The bulk of the exhibition is devoted to decorated paper (donated to the Museum by the Japan Foundation, Tokyo). We have paper dolls, sliding doors, purses, shopping bags, old style Japanese toys, designs from the Kabuki theatre etc.

Five coloured prints in stencil technique by the contemporary artist Mori Yoshitoshi (1898 —) are also hung. There is also work by the Israeli, Nira Schwartz, whose stencil prints on cotton have been twice exhibited in Haifa. (Tikotin Museum of Japanese Art, Haifa). Part One: Till Feb. 20 Part Two: Feb. 11-Mar. 20. E. HARRIS

Variations on the cello

Ephraim Harris

"THE CELLO" is a delightful exhibition of works by France's Arman in which no human being appears, but, where the cello, through several media, fills every role (the only misfit is the mural-like, over-heavy collage). The instrument is its own humanised exuberant skirting, yet avoiding, cartoon exaggeration. The scroll becomes a flexible and expressive head; the neck is the neck; and the cello is at its ease, whether the lone performer or in a group. It reacts to music, allows its self to be used as a painter's model and poses for sculptors, painters and photographers. Above all, it loyally represents its sponsor's aesthetic progress: sensuality evolving, by way of sensuousness, to high grade sensibility.

One lithograph portrays dancers, dressed in appropriate red and black, the two small table supports, functioning as twinkling feet,

awakening the rhythm of Offenbach or some other composer's light hearted operetta. In a second lithograph where the only colour is the instrument's brown, a nude sits, back turned towards us. If anybody should think it a facile hint of a seaside postcard, the answer is that the pornographic mind is usually concerned with exaggerated externals, i.e. the outer contours, while here Arman probes the body's surface (the cello's table) with the lines and marks inscribed thereon, the equivalent of Sickert's manipulating the Venetian shutters to catch the proper sunlight on the nude model's skin.

Then comes the metal sculpture in which the cellos are gathered into groups. Now the scroll-heads, so similar to minuscule dinosaur heads when in profile, take on life, as if conscious of their place in the primeval development of the world. They pose in all seriousness as if for their photograph: a conversation piece is made out of their playing at



Arman: "Cello", sculpture.
a concert (or, is it a rehearsal since they are simultaneously chatting to

each other?). Yet the artist has the last word. It is he whose imagination instills a semblance of reality into their figures, who arranges them in the correct order and uses their bows to reinforce composition by rendering the group compact. For the photograph the bows are held upright; in performance they are held on a low diagonal during playing, sculpturally erecting a barrier between players and audience, making the musicians beings apart. (Goldman's Gallery, Haifa). An Arman retrospective is now on show at the Tel Aviv Museum.

PICTORIAL WORK intended for book illustration or already in book form, presents some 15 artists. Only one is shown in full exhibition format, Jacobs' big oil, "Job", an exotic piece of bright colours, for an edition of the Bible. After the Bible, the second most popular work is the Passover Hagadah, (editions of which are assured of continual sales). Then — in no particular order — come children's books, especially for the smaller ones; translations of Hans Anderson; and Brecht's "Children's Crusade"; the

latter admitting the social and political angle, wherein Felicia Langer also illustrates, as does Haifa artist Abadi for a story "Grandmother and Granddaughter." Several artists can be recognized by their individual styles, e.g. Katz, Lahav-Shaltiel, S. Levin etc. On the whole, these illustrations have been carried out with a seriousness, but are sometimes a bit stiff in a way not unknown in local work. (Beit Chagall, Haifa).

A. HASHIMSHONI is an artist who remains under the influence of the peculiarly local brand of impressionism, deliberately dark and not always distinct, once characteristic of this country. Yet there is no denying he is a true painter, particularly for landscapes, whenever his work gains clarity and brings out contrasts, e.g. "The Valley" (22), white and green; "Olives in Nicophoria I" (2), blue and white. Other oils in the old style which would gain greatly by fulfilling the above conditions are "House in the Lane"; "Seated Woman"; and "Abu Tor" (12). (Beit Chagall, Haifa).

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Jordi Museum. Exhibitions: Permanent collection of Judaica, Art and Archaeology; Portable, exhibition from Museum collections; Primitive Art from Museum Collection. Touch children's exhibition (until Feb. 12); Bezalel 1908-1952; Art of Bezalel Teachers; Bezalel 1908-1952, 19th century French drawings and prints; Japanese Miniature Sculpture, 18th-19th century Netsuke and Inro; Wonderful World of Paper (Paley Centre).

Galerie Viviane Nouvelle. Khutuz Hayozler, Y.S. Hammeche. Original prints by international artists. Tel. 02-819804, 2803.

Jordan City Museum. - Tower of David - The Citadel. Open daily 8.30 a.m. - 4.00 p.m. Multiscreen show (Eng.) Sun-Thur, 9.00, 11.00 a.m.; 1.00, 3.00 p.m. (English) (except Fri-
day and Holiday) in French 7.30 p.m. (German) 8.15 p.m. English 9.00 p.m. Permanent Exhibition: Living People, 1915-19, 'Hebrew Characters'.

Yehuda Moshé Winograd Permanent Exhibition. Ben-Zion and Wolf Mews Mount of Olives, Tel. 9.00 a.m. - 4 p.m. Fri, 9.00 a.m. - 1 p.m. Sun free.

The Tzofenpan Post. Permanent Exhibits of Jerusalem Divided and Reunited in restoration of the Old City. Tel. 9.00 a.m. - 4 p.m. Old City (Old Yehuda Court Museum). The life of the Jewish community in the Old City, and the Jewish World of the Old City. Tel. 6 Reh, Or Hatanah Jewish Quarter Old City. Sun-Thur 9 a.m. - 4 p.m.

Sir Isaac and Lady Edith Wolfson Museum. Hefezel Shalom: Permanent Exhibition. Judaica, Diorama Room. History of Jew-

People Exhibition of Jewish Ceremonial Art created in silver by Carmel Shaby. Sun-Thur. 9 a.m. - 1 p.m., Fri. 9 a.m. - 12 noon. Tel. 66-3113.

MUSEUMS
Tel Aviv Museum, Exhibitions: City and Art; Jerusalem Home; Tel Aviv, Early Photography; East or West, Architecture in Israel 1910-1914; Collections: Israeli Art 1960-1969; A Legacy of Art from the 17th and 18th centuries; Impressionism and Post Impressionism; 20th Century Art in Europe and the United States; Ashkenazi, Early Works (1910-1921); Armenian, Parade of Objects; Retrospcctive 1959-1982.
Visiting Hours: Sat. 10-2, 4-10; Sun., Thur. 10-10:15. Closed.

Helen Rubinovitch Pavilion: Closed until opening of new exhibition.

Other Centres
HAZOREA, Wilfrid Israel Museum; Oil paintings by Shmuel Harari. Visiting Hours: Sat. 10 a.m.-12 noon, 5-6, 8 p.m. During week after coordination by Tel. (04-9931689).



Learning about Eretz Yisrael in Givat Gonen School

the Ramot road "the class will genuinely see both — all — points of view."

Like Givat Gonen, the school is committed both to parent participation and to parent education. Even though Frankel parents include Labour — and further left than Labour — supporters and voters, they willingly go along with workshops on the meaning of Shabbat and ritual handwashing before the 10 o'clock fruit and sandwich.

riculum, liaison with the kibbutzim, the Arabs and peace, integration, school meals and trips and finance — to name but a few. And parents and teachers alike attend evening classes in socialism and Labour Zionism.

The pace at Givat Gonen is clearly fast and furious and reflects Benyamini-Levin's urgent feeling that "a whole generation was lost. We have to educate a new cadre." Every fine morning between 8

WHILE THE FRANKEL School is anxious for parent participation in the school's affairs, if only in the sense of consultation and enrichment, Givat Gonen is in dead earnest about it. No child can be registered for the school unless his or her parents undertake to come to class several times a year to work with the pupils.

And 10 o'clock, a different group of children is set to painting big, splashy murals of "Our Parents at Work" in the yard. And I am not sure whether to be thrilled at the large, smiling depictions, of working mums or whether to drop dead with exhaustion at the sight of them.

BUT THE SCHOOL bustles with activity. The morning I visited, a fifth grade was teaching a first grade. Not exactly in a classroom, but spilling in little huddles all over the building doing activities devised by the fifth-graders. These included cutting up yogurt containers into intricate dangling flowers; drawing pictures from stories and putting them into foam frames; writing stories from pictures; doing puzzles; and sewing glove puppets.

The Frankel School sees parents participating very much in terms of enrichment. The school's steering committee includes parents who are educators and psychologists. In Barbara Levin's words, "they act as a cabinet and a sounding board" — but she takes the decisions.

The "Labour" in Givat Gonen's title is far from an empty slogan. It means hard work for the parents, who in addition to taking a class now and then are almost all organized into a fine mesh of interlocking committees on cur-

According to the fifth-grade teacher, Noga, "The bigger ones have to learn to plan and work to a schedule. They have to be responsible for and try out their ideas. They know, for example, that if a first-grader is bored, they must change the activities after 10 minutes."

Noga, unlike so many elementary school teachers, speaks slowly and calmly. "You know this school was always different. But I'm glad we're

called the Labour School now. It makes us legitimate."

Trips and hikes also play a major part in the school. Every Shabbat, three classes, accompanied by some parents, go on a hike carefully planned within the Green Line. The trips are intended to develop that love of the land and agriculture outlined in the basic law, and are also part of political education.

Meetings have been arranged with East Jerusalem children, and Givat Gonen pupils are expected to discuss exactly where they hike and which borders they stop at. And I notice that the childrens' song-books which are full of the lovelier old pioneering songs are illustrated by unabashed maps of an Israel that has not swallowed the West Bank and the Golan Heights.

Benyamini-Levin, whom I find busy binding up a third-grader's bloody finger in her small and draughty office, muses about political education.

"We talk about peace from the first grade and we push Arabic." But don't all sorts of schools?

"They learn Arabic in order to learn their enemy. We want a sympathetic understanding of our neighbours' culture."

BOTH SCHOOLS believe that they are riding the wave of the future and both have serious and practical plans for junior high and secondary schools. Barbara Levin reports that traditional schools are being planned in Mekor Baruch, Beit Hakerem, and Gilo in Jerusalem. There are also Judaism tracks in secular elementary schools in Haifa, Beersheva, Hod Hasharon and Ramat Gan. It is much too early to know whether such schools are an illustration of the forecast made by Education Minister Ze'evulun Hammer's special adviser, Dr. Daniel Tropper who, speaking about the Frankel School in May 1982, said:

"In contrast to the anti-religious attitudes of the Fifties and Sixties, secular Israelis are now searching for identity, for ways to give Jewish content and meaning to their lives and those of their children. Within this climate it is quite possible that we will eventually see such a programme in every state secular school."

Tropper's remarks could be a reflection of wishful thinking at the Ministry of Education.

It is by no means clear whether the Israeli population is becoming more religious. What is clear is that parents are beginning to be interested in pluralism. This can be expressed in more Judaism or more politics. What is interesting is that the principals of Givat Gonen and Frankel, holding very different beliefs, respect one another and perceive the other's existence as a sign of educational health.

Benjamin-Levin sees things through her prism: "Schools must address themselves to the basic question of who we are and what we are here for. Are we to be a society centred around more territory and more wars, or are we interested in things like equality?"

Only schools centred on values can attempt to grapple with these questions. Benyamini-Levin makes no bones about the fact that this means more pluralism.

Both schools, in their very different ways, are dealing with exactly that. The results may help shape not only Israeli education in the Eighties, but next generation's Israeli society,

A black and white photograph of a flowering branch, likely a cherry blossom, with dark, gnarled wood and clusters of small, light-colored flowers. The branch is the central focus, with several smaller branches extending from it. The flowers are in various stages of bloom, some showing distinct petals and centers. The background is a bright, overexposed white, creating a high-contrast effect. The overall composition is vertical, with the branch running from the bottom left towards the top right.

Almond blossoms are the traditional harbinger of Tu B'shvat, the new year of trees. The delicate pink-and-white flowers are already blooming in the Shafela, in time for tomorrow's holiday. They are expected to appear in Israel's colder, mountainous regions next week.

Almonds themselves play a toothsome role in the culinary traditions of nearly every sector of Israeli society. European Jews may favour almonds ground and sweetened to form marzipan, while Oriental Jews serve them pickled, with the outside husk intact. Almost everyone enjoys snacking on the unadorned nut: Israel's Arabs prefer them with the husk, while the green almond still resembles a fuzzy, unripe apricot.

In Israel's Christian communities, sap of the versatile almond tree is made into incense for use in church rites.

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(Photo: Y.L. Werzner)

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I MUST CONFESS to feeling a little uneasy about telling contributors to this column that they should expect nothing for doing my work for me so as not to be disappointed. Instead of cynically quoting Alexander Pope's ninth beatitude at them last week, I should have exhorted these eager hearts to rejoice and be glad, for they would receive something infinitely precious in exchange for their two shekel stamp.

Open your Talmud, I should have said, at *Ta'anit* 22a and there you will find a promissory note for eternal bliss:

"And Elia said to Rabbi Beroka, 'These two will also share in the world to come.' R. Beroka then asked them, 'What is your occupation?' They replied, 'We are merry-makers. When we see a person who is downhearted, we cheer him up.'"

You can also take comfort in the fact that you're doing a bit of good down here on earth in the unlikely role of medical auxiliaries. A few years ago, Prof. William Fry, of Stanford, told an international psychology conference at Cardiff how he'd wired up volunteers to machines that charted their metabolic functions and then played tapes of top comedy routines at them.

The read-outs showed that the ensuing belly-laughs exercised the lungs and stomach muscles, boosted circulation and got the adrenalin flowing. "All in all, a nice tonic," said the prof, stipulating only that it should be "a real belly laugh and not a polite titter."

A merry heart goes all the day.
Your sad tires in a minute.

Health-giving laughter, in short, enables you to face the slings and arrows of outrageous whatsit with greater resilience. As a great sage once observed, it is the elasticity of the human spirit that keeps the world's knickers up, a fashion note that is rendered even more timely by a recent report from the Paris shows in *The Observer*: "Temperatures are very short this year," wrote Peter Hillmore, "and patience is being worn thin."

BEFORE YOUR patience is stretched to breaking point, I'd better get on with this week's instalment of readers' contributions, which I call (sound effects of breaking surf and seagulls' cries), "Desert Island Discards."

One of my subjects recently was "Overhears," a category pioneered by Nigel Rees in his BBC programme, *Quote...Unquote*. In the last of the current series he gave an example — which he swears is heard, with minor variations; all over Yorkshire — about the neighbour who recently had a major operation: "She went in on the Tuesday, they took everything out on the Wednesday — she was hanging wallpaper on the Thursday."

A sub-species of this genre, tautological medical eavesdropping (Yiddish section), was contributed by Beersheba's Michael Noach, who once heard two women talking excitedly in the corridor of the hospital where he works: "Er iz geveht azoi cheirish," one was saying, "er hot nish gekennt hehren!" ("He's become so deaf, he can't even hear.")

Sometimes, however, the deafness is caused by a sort of internal boiler-maker's disease, resulting from a few armour-plated ideas rattling around in an otherwise empty cranium. This variation produced two stories from readers:

The first was overheard by Kibbutz Dorot's Arie A. Elit during a visit by an African from an unde-

Slight confusions RESTAURANT "ORHAN" Madmaison

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Signs spotted in Dubrovnik (top) and Istanbul by H. Maritano of Tel Aviv

WITH PREJUDICE / Alex Berlyne

derdeveloped country. "You Jews are clever," he said admiringly. "Each kibbutz I've seen here is built in one of the most beautiful places in the country. You picked places with lots of greenery, trees and flowers."

Arie's memory was jogged by a mention in this column of Alphonse Allais' suggestion that towns should be built in the countryside as the air is so much better there.

Kfar Sava's N. Raphael supplied another variant, based on a remark he once overheard while visiting Nazareth's Church of St. Joseph which, the guide explained, is hallowed to occupy the site of Joseph's carpentry shop. One of the party interrupted: "Excuse me," he said, in a heavy Yiddish accent, "but according to our Bible, Joseph died in Egypt."

A Haifa reader, T. Levenbach, helped right the ecumenical balance with a story about some American pilgrims who were telling another guest at the Jerusalem Hilton about their visit to the Holy Sepulchre. "That is where they excavated Jesus," one explained, "and they show you the stones that came out."

Now surgeons may choose to argue whether this is the first recorded cholecystectomy or renal lithotomy in history but, for some reason, my thoughts were not on gall-stones or kidney-stones but on the signs that used to adorn El Al's Britannias in the Sixties: "Do not inflate your life-jacket," they ordered, "before evacuating through the emergency window."

NIGEL REES doesn't seem to have come across reflexive "Overhears," an example of which — perhaps the world's first — was provided by Tel Aviv's Nipa Yoran. After a spell in hospital, she was telling some friends of her experiences and heard herself say, "what with diarrhoea on the one hand and constipation on the other, I felt as if I'd fallen between two stools."

Now, some people will object to practically anything, particularly if they don't understand it, a principle once employed by George Sinathers in his successful 1956 campaign for the Senate against the incumbent Claude D. Pepper. His campaign leaflet, aimed at Florida's ignorant, uncouth Motal Majority ("If you can't read 'em, ban 'em"), did the trick:

name for itself in recent years for its single-minded devotion to obscenity."

They're forever winking out the blush-making lines in Ovid or Catullus and publishing learned tomes on the usage of *menuda*, *cunnus* and other naughty bits. Well, you do see don't you? *I spent my formative years there*. It must be something in the water, even though they do carry on about how soft it is.

Mind you, the readers have no such excuse, and yet the stuff comes along like the Cloaca Maxima in full spate. Lakey Teasdale of Jerusalem sent me a clipping from the BBC's *London Calling* that showed a picture of the great scientist captioned, "William Herschel — discovered Uranus."

Asher Weill, the publisher, contributed a Victorian sign from Newport Golf and Country Club that warns, "Gentlemen players are requested to wash their balls in the sinks provided and not elsewhere." Raymond Coleman wrote from the Technion to advise me of a scientific paper he'd read, "Great tits without any environmental restrictions can solve simple problems" by Bernardette Chauvin, presumably an extension of Thomas Steward's notion that

In Rome too Liberty once reign'd.
In Rome

The female virtues were allowed to bloom.

Old Miss Duguid was overfond, I felt, of informing Standard Three — where I was majoring in sums — that she had more sense in her little finger than Berlyne had in his entire head but, I must say, I never expected to have her sexist remarks confirmed scientifically.

A reader who wishes to remain anonymous once worked in a London advertising agency and told me how a campaign for an electrical equipment manufacturer was killed off in the Sixties, even though point-of-sale displays, posters and ads had already been produced, when someone finally took a critical look at the campaign's slogan, "Give a bride a Hotpoint."

ANOTHER TYPE of inattentiveness was brought to my notice by A. Berkovitz, also of the Technion, who sent me a copy of a recent issue of *Sh'ma*, subtitled *A Journal of Jewish Responsibility*. The magazine's idea of accountability doesn't seem to extend to English prose, and in an article on Israel's isolation, Rabbi Simcha Kraus warned that "the serpents of the world lie in wait for every opportunity to kick us."

It's difficult to keep this column up to date; as soon as I take advantage of a momentary lull in the flow of contributions to start organizing the material, a new batch arrives — something like Richard Armour's famous lines:

Shake and shake
The catsup bottle,
None will come,
And then a lot'll.

I've come across a couple of memorable headlines myself (an Ulster paper headlined another sectarian murder "Guerrilla Posing as Postman Kills Workers at Belfast Zoo," and *The Guardian* featured a real slunner, "Falling birth rate could hit Red Army") while assembling the current selection so, if you don't mind, I'll just leave them in my shopping-cart here at the cash-desk while I go to fetch the rest of the stuff.

Gerry Myers of Motza noticed a terrible *faux pas* that I'd overlooked in *The Past*. Well, I was so upset to see the item about the Princess of Wales topping the list of the world's

worst-dressed women, weren't you? Poor thing, they haven't let her alone for a minute since the fabulous Summer Wedding — all that stuff about Di's-leza or Anne-o-rexia or whatever they call it — and now this, now is the winter of our Di's content. If only I'd have recovered my equilibrium and read on for a few lines, I would have spotted Gerry's item about Mrs. Reagan, who was criticized because "she wore knickers to a formal reception in Paris."

We seem to have come a long way from the days when the BBC's rule book forbade broadcasters to make fun of religion, royalty (or, presumably, the presidency) sex, another person's sexual deviation or physical disability. On leaving the Beeb, Frank Muir swore that in his very first script he would start off with the opening line, "Good Lord," said the Queen, "I think that one-legged Chinaman over there is a bloody poofster."

JUST WHEN I thought that I'd more or less got on top of *The Past* bloopers situation for the time being, Yehoshua Yaffe called from Herzliya and reminded me that he had sent an enormous collection to the editor of the paper. I retrieved this formidable archive, spanning three decades, and saw immediately that it was just the sort of stuff that holdeth children from play and old men from the chimney corner.

I can't even begin to make a dent in its vastness with the limited space I have available. All I can say, to give you some idea, is that it included more than a dozen photographs of Moshe Dayan with the patch on his wrong eye, and the general state of affairs was summed up in one clipping about a driver who'd emerged from a car wreck with only "slight confusions."

Arab "military farces" were deployed, presumably armed with the "submarine guns" mentioned in another story, votes were taken "along straight coalition-opposition lines" and "points of urgent public importance were raised." Israel's nature reserves were stocked with ibexes and "gazettes," but Israelis themselves seemed to prefer reading "Science fiction" or listening to Stravinsky's "Scared Ballad."

I was pleased to learn that a scion of the Rothschilds, that great merchant bank, had acquired a "financier." A "bespectacle bandit" may have been wearing glasses or may have been a rather decent chap, unlike Prof. Kurt Sitte, an international authority on "cosmetic rays" who was sentenced to five years for espionage presumably on behalf of Elizabeth Arden or Helena Rubinstein.

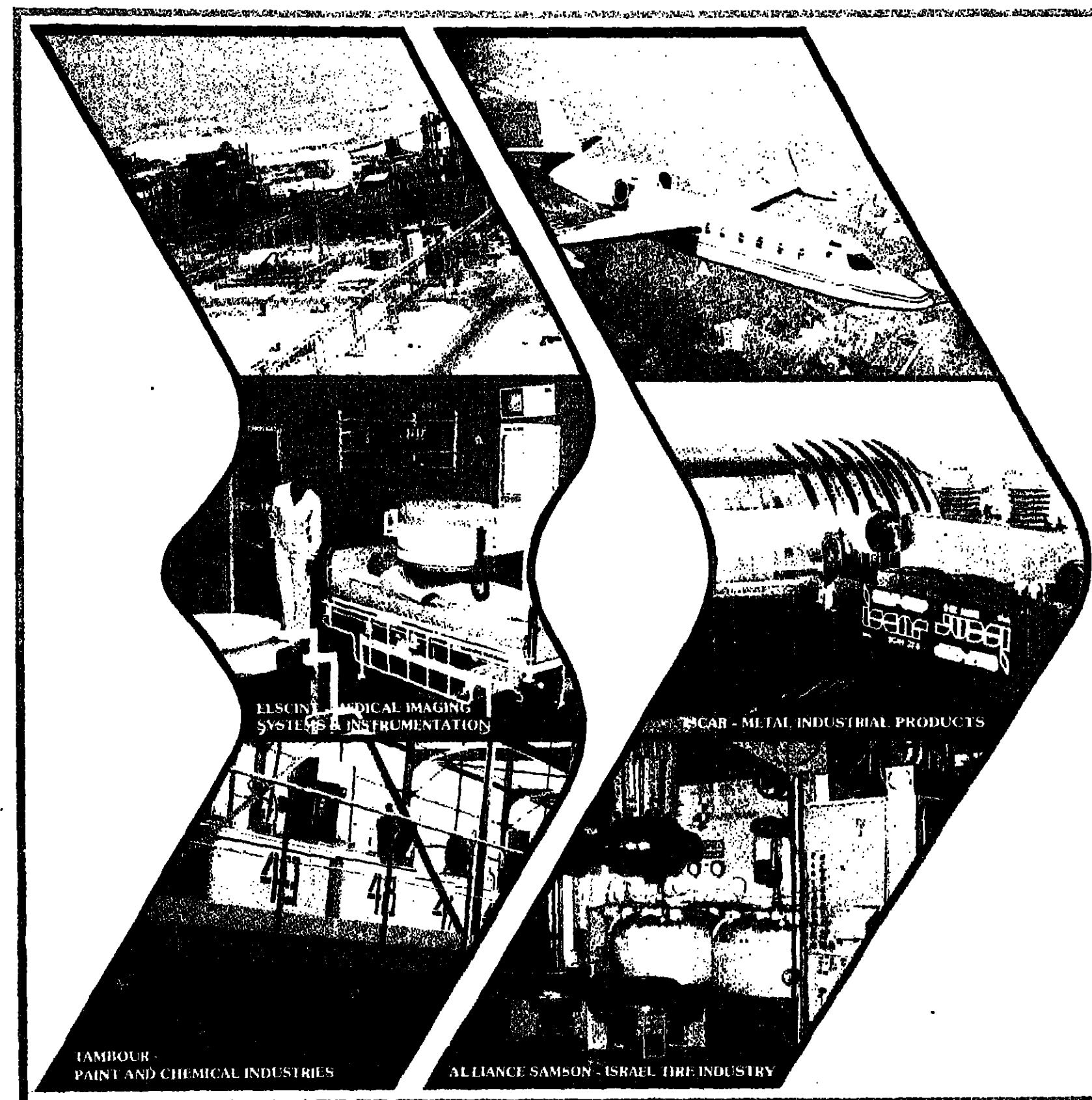
The Past also puts metaphors in the Mixmaster on occasion; a 1959 leader regretted lost opportunities in industrial research and urged the nation to "cast our bread upon the seats of professional and scientific training," but, as usual, it was left to the ads to provide really creative prose.

Although, we were assured, "will repel mosquitoes and flies from you," an invaluable quality in a country where bureaucracy has been allowed to run riot. One matrimonial ad intrigued me precisely because it defied rational explanation. A graduate (I) sought an "upstanding man until 28 or from 40," leaving unanswered the question: what happens to those between 29 and 39 to make them unacceptable?

Are they supposed to take it lying down?

(Next: Signs, graffiti and names)

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FRIDAY, JANUARY 28, 1983

THE JERUSALEM POST MAGAZINE

PAGE ELEVEN

FRIDAY, JANUARY 28, 1983

THE JERUSALEM POST MAGAZINE

PAGE TEN

IN THIS collection of essays, twenty-two scholars from Israel, Europe and America have combined to pay tribute to Professor Joshua Prawer on the occasion of his 65th birthday. The subjects of the papers are as rich and varied as Professor Prawer's own contributions have been to the history of Outremer. But Crusading history is never likely to be dull. Indeed, one of the features which makes it such a popular field of study, both for undergraduates and for professional historians, must surely be that the Crusades cut across the national, linguistic and cultural boundaries of the medieval world, bringing Western Europeans into direct contact with the lands and peoples of the eastern Mediterranean in a way that had scarcely been possible from the time of the Muslim invasions in the later 7th century.

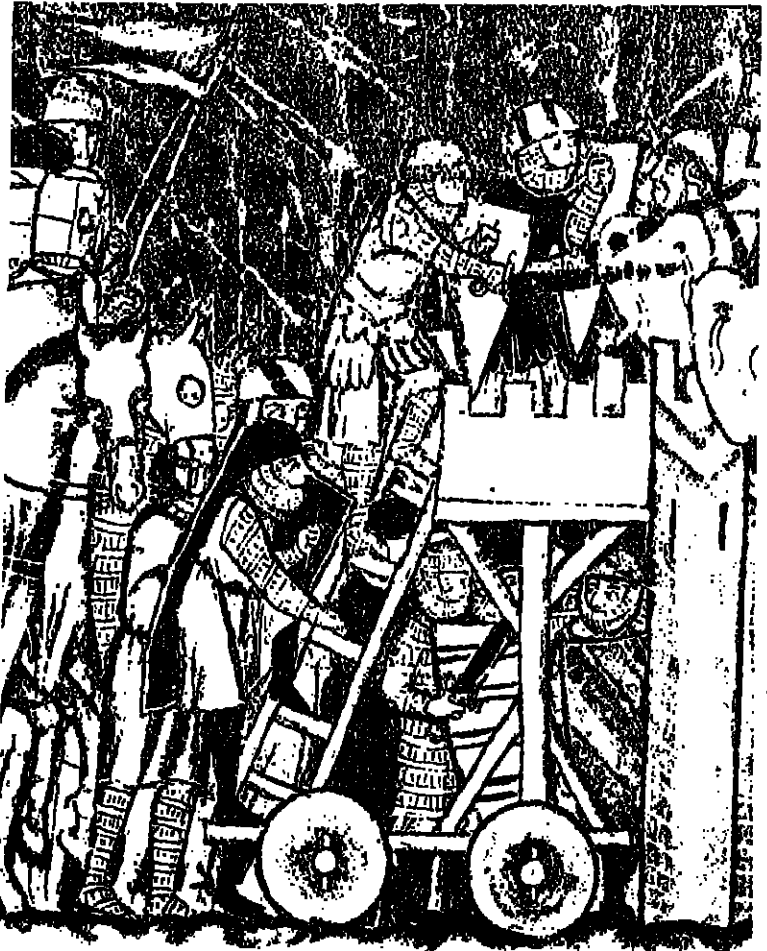
Syro-Frankish society, as it developed in the 12th and 13th centuries, assimilated many aspects of both Islamic and medieval Byzantine art, culture and mode of life in general. It remained, however, a Western outpost on the coasts of the Levant, sustained militarily, economically, socially and spiritually from the West.

The development of the idea of "Crusade" was also an exclusively Western phenomenon. The Crusading ideology current at the time of the First Crusade is examined here in two papers. H.E.J. Cowdrey shows that a number of the features which characterize the thinking behind the First Crusade of 1098 were already current when Pope Gregory VII made plans, in 1074, to assist the Byzantine Emperor Michael VII in protecting Eastern Christians against the onslaught of the Seljuk Turks. J. Riley-Smith, on the other hand, considers the apparent paradox that, while the First Crusade was in effect a papal venture inspired by Urban II, St. Peter barely figures in the ideology of the Crusaders as transmitted to us through contemporary chronicles.

One explanation for this seems to be that the idea of "soldiers of St. Peter," which earlier popes such as Gregory VII had fostered in order to further their temporal aims in southern Italy and elsewhere, was now replaced by the idea of fighting for Christ. This change in emphasis goes far to explain why the Crusade achieved such widespread popular support in the West, and also, perhaps why, later on, so few Latin churches were dedicated to St. Peter in the Kingdom of Jerusalem.

THE FINANCING of the Crusades is discussed by G. Constable. Although some major expeditions were funded by national levies, such as that raised by Louis VII of France in 1166, most Crusaders seem to have financed themselves by selling or mortgaging property. Latin religious houses in Palestine, however, were often supported by endowments made to them in the West; but, as A. Linder shows in the case of St. Mary's Church, Woodford (England), granted to the Temple of Domini (Dome of the Rock) between 1146 and 1166, these could sometimes be more of a liability than an asset. Some religious houses, however, maintained properties in the West not for profit, but to afford assistance to pilgrims and the sick poor. These are discussed by J. Richard, who notes that the brilliant history of the Order of St. John has tended to obscure the hospitaller work done by other orders. The churches of Bethlehem and Nazareth, for example, maintained hospitals in

Homage to Prawer



OUTREMER: Studies in the History of the Crusading Kingdom of Jerusalem, presented to Joshua Prawer, edited by B.Z. Kedar, H.E. Mayer and R. C. Smail. Jerusalem, Yad Izhak Ben-Zvi Institute, 346 pp. No price stated.

Denys Pringle

Palestine and the West, one foundation of the former being the Bedlam Hospital established in London in 1247.

Another militarized hospital order of the Crusading Kingdom was that of the Teutonic Knights. From 1228, their headquarters were at Montfort Castle in northern Galilee; but, in 1271, the castle fell to Sultan Balbars. M.-L. Favre-Lille shows, however, that this disaster did not mark the end of the Order's activities in the Holy Land, for charters in the State Archives in Venice show that, later in the 1270s, the Knights were extending their properties in the north-eastern part of Acre. These documents also provide some useful new topographical details about 13th-century Acre, mentioning the hitherto unrecorded Greek churches of St. George and St. John.

The topography of Acre is also considered by D. Jacoby, in a paper on the northern suburb of the Crusader city, known as *Montmusard*. This is first mentioned before Saladin's conquest of 1187, and, in the 13th century, it enclosed a triangular area between the north wall of the Old City (the line of the present inner Turkish wall) and the sea. Early 14th-century maps show the Old City and *Montmusard* enclosed by a double wall, and Prof. Jacoby demonstrates that this already existed in 1212, when it was described by Wilbrand of Oldenburg. The 13th-century walls of Acre thus represent a significant stage in the development of western fortification, for in them the so-called "concentric" planning, seen in the 12th century in castles such as

punishment at home. "And while they change the sky above them, they do not change their minds." Graboys suggests that by exposing Frankish society in this way, Burchard was attempting to prepare Western minds for the eventual loss of the Holy Land.

Be that as it may, the late 13th century was a time when the idea of "Crusade" came in for criticism and some cynicism from many quarters. People in the West became disillusioned, as expeditions were diverted against Constantinople, in 1204, and against fellow Christians in Italy and the south of France later in the century. The contrast between the "Crusade" against Christians and the just war fought by the soldiers of Christ is posed in two passages from Dante's *Divine Comedy*, which T. Cardini uses to introduce his discussion of the Crusade and "presence of Jerusalem" in medieval Florence. Cardini makes the point that, although in the 15th century Florentine families were keen to enhance their reputations by claiming descent from Crusader knights, most of the Florentines who participated in the Crusades did so as bankers and merchants.

Another group of Tuscan merchants found in the Holy Land were those from San Gimignano. D. Abulafia has been able to document the activities of many of their number through the litigations between them recorded in the *podesta's* court book. In the 13th century, San Gimignano was one of the principal centres for the production of saffron, and its merchants travelled as far afield as Acre and Aleppo selling this highly prized commodity.

IN A finely balanced essay, R.C. Smail reassesses the qualities of leadership of Guy de Lusignan, whose fateful decision to lead the royal army to the attempted relief of Tiberias in 1187 resulted in its destruction and the loss of most of the kingdom to Saladin. Guy has traditionally received a bad press from Crusader historians; but, as Smail points out, one reason for this is that the two principal chronicles from which our knowledge of these events is derived were openly partisan. Furthermore, in 1183, Guy had refused to commit the royal army to battle for sound strategic reasons, and had been publicly disgraced as a result. Now, in 1187, faced with a similar decision, he was advised not to march by the man who had gained most from his failure to do so four years earlier, Raymond of Tripoli. One might still ask, however, in view of Smail's analysis, how long the kingdom could have held together if the battle of Hattin had been avoided.

As I have already indicated, the essays contained in this volume cover such a wide range of subjects that it is impossible to mention them all individually in this short review. Reading them, however, I have been made even more aware of how difficult it is to compartmentalize history into, for example, military, political, social, economic, cultural, literary or artistic branches. For, in order to do justice to any one of these, the modern historian is constantly required to draw on the others as well. Among living historians, Joshua Prawer has been a pioneer in attempting to grapple with Crusader society in all its aspects. In many senses, therefore, this book represents not simply a birthday gift, but also an act of *liege homage* from his colleagues and students to one who has contributed so much to making it possible. □

Diversity

THE WORLD OF ALLAH. Photographed, written and designed by David Douglas Duncan. Boston, Houghton Mifflin, 280 pp. \$35.00. Dec. 31, thereafter \$40.

Meir Ronnen

ANOTHER sumptuous picture book from the famous DDD, the colour shots all magnificently printed (in Japan) on good stock. Duncan's world of Allah takes us from the Kush to the steppes of Mongolia, from Jerusalem to Saudia, from Malaya to Afghanistan. But it is by no means comprehensive: Indonesia and Mindanao are notably absent. But the



book achieves its aim of showing the diversity of the followers of Islam; and the scenes, types, and compositions are often breathtaking.

But, culled as it is from Duncan's archive, this jumbled book has no spine, no dates, no time reference; some of it depicts parts of the world that have changed, rulers that have vanished. The photo panorama of the Dome of the Rock was taken long ago, before the Dome was sheathed in sheet gold.

Duncan's introduction is as much about himself as it is about the Moslems. There is no further comment, and the pictures have only brief, *Life*-sized captions. One longs for a word about the beautiful Berbers or the faceless Buddha in the Hindu Kush (defaced by Islam?). The Turkish and Sudanese cavalry and camel patrols have long been mechanized; and I doubt if the gun-toting Turkoman tribesman can still wander Iran at will.

Duncan writes that his introduction to Islam, photo-journalism and *Life* magazine came while snipping an Irgun attack in Mandatory Palestine; he fashionably takes Begin to task in a book that otherwise has nothing to do with the subject of Arab-Jewish relations or enmities. Another little curiosity: his map gives Palestine with the word "Israel" in brackets...

The style and approach of this book is largely that of *Life*, in which Duncan made his name. Some of the smaller "snapshots" make one think of *National Geographic*. In general, this is a remarkably beautiful book, concentrating on beauty of natural colour and composition.

The world of Allah is also one in which brothers still kill sisters and sons their mothers in order to preserve their code of honour. Duncan's wonderful prints subdue the smells, the tastes, the nastiness; instead they offer us artistic romanticism. Perhaps the worst thing one can say about this book is that the late Lowell Thomas, recreator of Lawrence of Arabia, would have loved it. □

FROM A collection of novels written by men — some new in paperback, some actual first editions — certain conclusions can be drawn about the run of novelists. The men don't write half as well as the women, but they are much more inventive. Women range as widely over the world's geography and history, but mostly as a backdrop to the dominant love story. Men really inhabit the different locales from which the love story emerges.

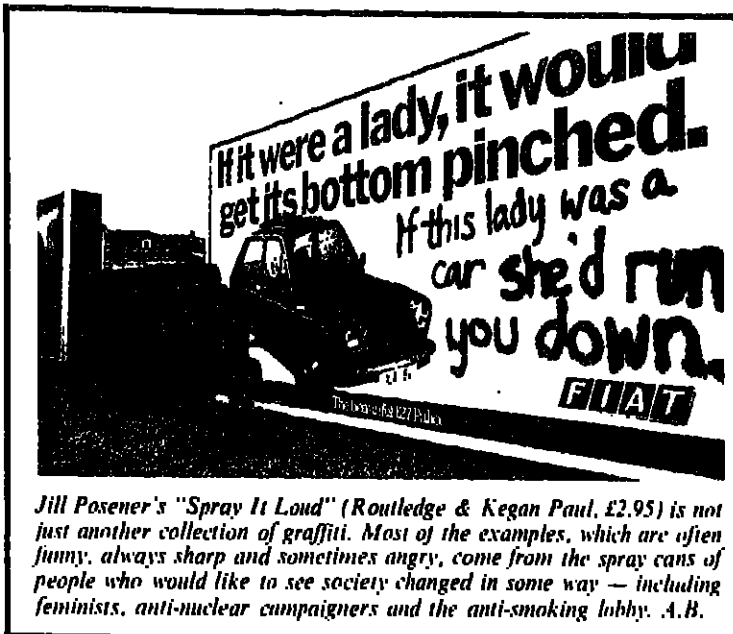
Fortress London by Zachary Hughes (Jove, \$2.95) is one of a series on famous hotels in periods of crisis. This one deals with London's Savoy Hotel during the Battle of Britain — and the hotel is the true hero, providing its elegant services despite all, and ultimately suffering less from the Blitz than from an attempt by German agents to murder Winston Churchill. It may seem a bit late to go back to World War II, but the author has found new angles for a readable thriller.

Another hook about war — Vietnam — also seems a bit belated, and Robert A. Anderson's *Cooks and Bakers* (Avon, \$2.50) doesn't really fill any gap. The principal character is called "the lieutenant" throughout, though we do learn that he is also "Jim." Written, or rather underwritten, in a flat style, the book sets out to convey the monotony of danger, dirt and death in war. It succeeds mostly in being monotonous.

Easy Company on the Bitter Trail (Jove, \$1.95) is one of John Wesley Howard's "Easy Company" series. So take heart, Western lovers! Their tar varnishes are still as mean as ever, and not only Indians ride hard and bite the dust. Here the Easy Company is out to rescue honest Indians from red and white baddies, and it is one big beautiful adventure, besprinkled with barrack-room blasphemy and bespattered with blood. Captain Conway at Outpost No. 9, his lieutenant Matt and his chief scout Windy fight the good fight, with Sergeant Ben Cohen to see that orders are carried out. You have to go a long way to find a better written story of its kind.

Blakely's Ark (Berkley, \$2.25) by Ian MacMillan is terrifying science fiction, all the more disturbing because of an underlayer of real menace somewhere, somehow. The world has been invaded by a lethal germ, the Ceph. Millions have died. America is devastated. Dave's father has devised a scheme for the survival of his son — a book of rules he must strictly observe. Dave goes in search of "the Complex" based on a plan by one Blakely to assure the immunity of one community. He makes it through a series of chilling incidents, only to find that "the Complex" is not what he thought it would be.

Poul Anderson's *Fantasy* (Pinnacle, \$2.50) is a collection of trips into fairyland; horror, intellectual discussion and whimsical imagination. At the end of the book, an afterword by Sandra Miesel is subtitled "An Invitation to Elfland"; Anderson is indeed a sort of modern cousin to Hans Christian Andersen. Some stories are ghoulish — as when outspace beings have taken over the earth, unbeknownst to the earthlings. Most touching is "The Visitor," an idea also exploited in "Alice-Sit-by-the-Fire" by James Barrie, the creator of Peter Pan. Oddest is "A Logical Conclusion" about a man who lives two lives. A fable in the grand mythical manner (with tongue-in-cheek) is "The Valour of Cappen Varra." But perhaps the most entertaining is



Jill Posener's "Spray It Loud" (Routledge & Kegan Paul, £2.95) is not just another collection of graffiti. Most of the examples, which are often funny, always sharp and sometimes angry, come from the spray cans of people who would like to see society changed in some way — including feminists, anti-nuclear campaigners and the anti-smoking lobby. A.B.

Gender and genre

Dora Sowden

"House Rule," where Leonardo da Vinci can arrange a meeting with Albert Einstein. The essay, comparing heroic fantasy and science fiction, is worth studying.

Bruce Nicolaysen is writing a series of five novels about New York starting in 1613 when the island of Manhattan was called New Amsterdam. Volume 1, *From Distant Shores* (Avon, \$2.50) tells of the coming of the first Dutch settlers and continues until the English rename it and the surrounding islands New York. The author family is fictitious, the historical setting is convincing. He explains how Brooklyn, Bronx and other areas got their names. He deals with the governorship of Peter Stuyvesant. He describes a whale hunt, a destructive hurricane and a battle off the coast with brilliant vividness. Yet the writing is uneven.

After the first 200 pages, Nicolaysen settles into an easier style, but the characterization is still rather stiff and the dialogue often naive. There are a few paragraphs about Jews who fled from Brazil when the Spanish Inquisition pursued them to the new world. Stuyvesant first denied their right to trade, but on the whole Dutch rule was comparatively benevolent. One Jewish character is an excellent sailor.

Beekman Place (Avon, \$3.50) is the third book about New York and the de Kuypers. The second hasn't reached me, but since each volume is the independent story of a different generation, it can be read on its own. Here the writing is far smoother, more sophisticated than in the first volume. The love stories are sentimental but the history remains absorbing. The time is 1776-1783 and covers the years of the American Revolution — the war between Britain and America and finally the hoisting of the flag of the United States: 13 stars and stripes. According to this account, the British greased the flagpole before leaving so as to prevent the new flag being flown. One of the best parts of the book is the description of the fire that destroyed much of New York. There is another Jewish sailor here — and he observes *Kashrut*.

Michael Talbot's novel *The Delicate Dependency* (Avon, \$2.95) explores the much used vampire theme, but with a difference. His vampires subsist on little animals, not humans, and are immortal. The

time is the late 19th century and one of the pivotal characters is the young man who once posed for Leonardo da Vinci as the angel in the *Mudonna-of-the-Rocks*. He is Italian, but the story is mainly centred in London. The storyteller, Dr. Gladstone, marries a strange sort of woman who has two daughters (also strange) before she dies. Gladstone gets involved with the angel-vampire. The horror is subtly developed through an accumulation of circumstances that take the form of almost-normal happenings.

WOMEN novelists in America have re-discovered the pre-Civil War South and the Wild West. Some try to write another *Gone with the Wind*, others just try. They all seem to get into print, however.

Pastoral by Joanna Barnes (Avon, New York, 760 pp. \$3.50) is the story of that half century of America that took in the covered wagon, the gold rushes, the capture of California from the Mexicans which changed the name of Yerba Buena to San Francisco, the Civil War and the arrival of the railroad. But mostly it is the story of Lucy who gains the nickname Pastora from the Mexicans because she farms sheep before women did such things.

As a 16-year-old waif, she is rescued from drudgery by an adventurer who turns out to be a bigamist and a thief — but not before they have made their weary way over desert and plain, to California.

Pastoral led a colourful life. There were years when she made a fortune letting houses to "madams" and kept a shop that also brought in big money in the days when the shopkeeper went down to the docks to bid for goods.

It is a good story, going at wagon-pace to begin with but moving to carriage and train speed as her daughter and her adopted half-Indian son grow up. The picture of California society, its contrast with the prissy smothering of East Coast New Englanders is vivid. Racial discrimination against Indians, Chinese and Blacks, even after the Civil War is significantly sketched. Earthquakes are not omitted. Yet this is hardly a historical novel. The events serve only as background for Pastora: her loves and her tribulations.

Beyond Surrender by Joann Wendt (Avon, New York, 372 pp. \$2.95) is a love story. The date is 1766 and most of the events happen

in Virginia on a large estate served by slave labour, but little is said about this or indeed about anything else.

Dianna Brandley, the beauty from England, discovers that her Virginian husband of French origin has an Indian "wife" and twin sons but they are all killed off by white raiders. There is reference here and there to details of the day and place — the most obvious being that the Virginians believed the British incited Indians to attack border settlers so as to frighten them into remaining under the Crown. Although this gives a convenient twist to the story of Dianna's love-life, the historical references are not elaborated.

Patricia Matthews has written a whole series of romances, the titles of which all begin with *Love's...* *Love's Bold Journey* (Corgi, London, 440 pp. £1.95) is set in the days when the Union Pacific railroad in America is nearing completion — but again this is only the vehicle for romance. Rachel Bonner is a spirited Southern belle whose family estate has been wiped out by the Civil War. She comes to stay with her aunt and uncle (a railroad construction manager) in the West and gets a job as hostess in a superior sort of hotel that moves as the railway proceeds Westward.

Before the story ends there are three men in her life and she has run a brothel. The telling is all rather naive. Indians complicate the plot but as Rachel has befriended one of them, there is no real harm done. In the end her heart belongs to Hawkeye Smith, a buffalo hunter who becomes a government marshal. If that's your drug, there are at least nine other "Love's..." to choose from.

Phyllis Whitney certainly knows how to spin her stories to get the maximum mystery effect. In two of her works, *The Glass Flame* (Coronet, London 317 pp. £1.50) and *Domino* (Coronet, London 319 pp. £1.50) she builds up suspense with careful steps. Both have rather contrived plots, set in grand, remote mountain scenery and the menace involves arson, murder and insanity but the stories are quite different. *Domino* is set in Colorado near a worked out silver mine where an old lady and her granddaughter fight to hold on to their land. *The Glass Flame* is about a sinister forces working against an architect who wants to develop an island estate in Tennessee. The characters are well drawn and the thrillers well constructed. They make a good read for an idle hour. □

Trevor deliberately leads his reader into the impending tragedy, showing him all the cards, yet his skill in conveying the power and endurance of each separate sense of reality is so great, that the reader, is not totally aware of the danger. Trevor, with a sure and almost shy sense of timing, shows how these deluded senses of reality are destroyed as they clash. One comes to realize that no single sense of reality can be, in fact, real. Francis, the thread binding so many lives wholly vanishes, but his malignancy lives on in Doris. To reaffirm her own shaky sense of reality, she explores out his other connections, seeking revenge in the name of her love. It is Trevor's ultimate irony that Julia, aware of the possibility of murder, ends up protecting the wrong person.

Francis forms his relationships by accident. In each case he begins with an accidental meeting, and ends by bringing heart-break to everyone he touches. There is no question of justice; the deserving and the undeserving suffer alike. There is no unifying tie between the people he cultivates. It is only caprice that connects their separate realities.

Many factors have gone into making this novel the chillingly believable book that it is. Trevor, a master of portraiture, brings each of his characters vividly to life. □

Capricious

OTHER PEOPLE'S WORLDS by William Trevor. Harmondsworth, Penguin Books. 220 pp. £1.95.

Michelle Cameron

AMONG THE many current theories of life, is the evergreen suspicion that it is no more than a series of caprices and coincidences, where connections are formed by accident and heartbreak caused by whim. Such seems to be the theme of William Trevor's novel, *Other People's Worlds*, now available in paperback. Through a single, pathological character who forms a series of relationships purely by accident, Trevor spins out an intricate pattern of connection between several people's highly dissimilar worlds. The story becomes tinged with malevolence and ends, almost of necessity, in tragedy.

People live out their lives according to their own realities. Often, two people's sense of reality are so divergent that they cannot meet on any plane. Julia Ferndale and Doris Smith are two such people. Julia living a calm and ordered existence, Doris an alcoholic of limited intelligence, barely managing to eke out a living. Worlds apart, the only link between them is their mutual love for Francis Tyle. Trevor's consummately sympathetic portraits of them allows the reader to empathize with both.

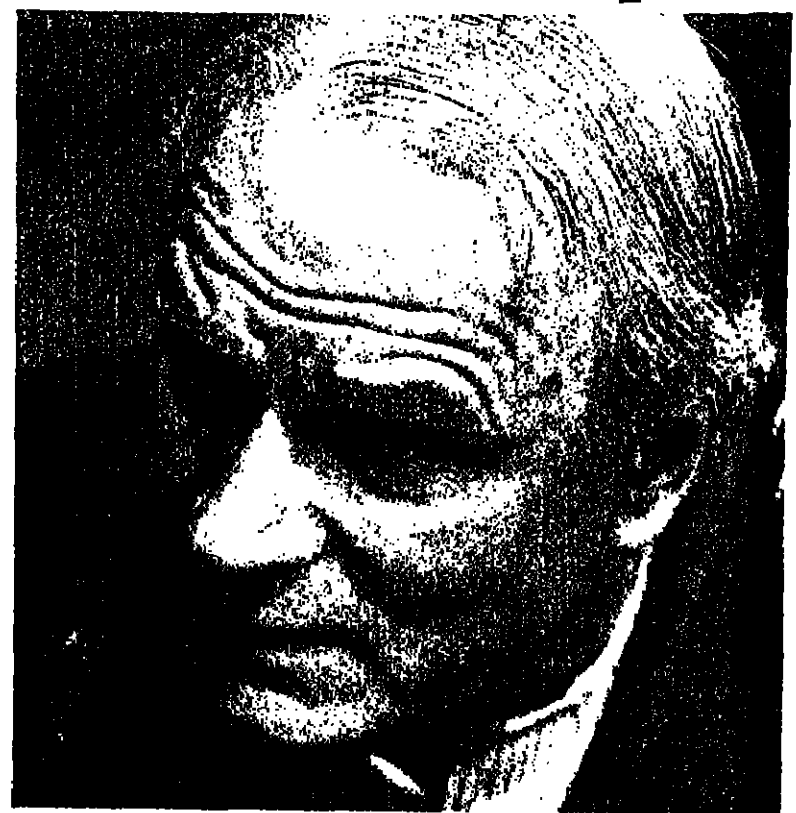
The same ability of spanning disparate worlds is given to the pathological Francis Tyle. Actor by profession and by nature, his talents for adaptation allow him to enter into, and to seem an integral part of, other people's worlds. Francis recreates reality like a chameleon changing colour, until he himself finds it difficult to separate fact from fantasy. Amenable to remoulding himself in other people's images, he is inevitably bewildered when his facade breaks down, and he finds himself detested for what he really is.

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Topmost Thespian



CONFESSIONS OF AN ACTOR by Laurence Olivier. London, Weidenfeld and Nicolson. 305 pp. £9.95.

Tony Kutner

FOR THOSE of us interested in a voyeur's peep back stage, Laurence Olivier's *Confessions of an Actor* is long overdue. This autobiography seems an honest self-appraisal of a top Thespian's life, and is occasionally revealing.

Confessions takes us through the author's high church upbringing and the trials and rewards of his later life. Yet there are distinct gaps in the story when we would least expect them. We are made privy to various Olivier scandals, yet suspect that we still don't have the tools really to understand the man.

Olivier's life as an artistic

are described while the author's own feelings about the reaction of press and public are neatly skirted around.

But when Olivier reveals all, he does it with the joy and verve of a soap opera writer. Kenneth Tynan is described as a mean, vindictive little man. The author's shabby treatment by the National Theatre, which he himself helped to found, is set out for all to see. Olivier is not afraid of insulting people with his perception of the truth. Perhaps it is his stature as an actor which gives him such freedom. In any case, it certainly adds some spice to the book. So do his descriptions of the roles he has played.

For those of us who like to have some pictures to turn to whenever a book begins to pall, *Confessions* is a dream. Black and white photos span the author's life to date, and certainly do relieve the tedium when Olivier seems to be going on a little too long.

The book is quite up to date, and even includes plates of him from the recent television series, *Brideshead Revisited*.

BUT THERE are real criticisms to be made. Sentences and paragraphs often wander on without direction. There's too much gushing language. A good friend will be described as a "darling man," and it's all so frightfully intense that one's belief in the value judgements of the author are called into question. It is true that Olivier's sharp observations about several people do help balance this out.

The atmosphere of the lesser English public school comes over just right. Olivier helps us understand the rigid caste system in such institutions.

The difficulties that this sensitive temperament had in dealing with its surroundings are made clear also. Olivier is honest enough to admit that his ego was enlarged to an obnoxious extent, and that this accounted for some of his high school failures. Even today, he regards acting as a method of showing off.

There are glib attempts at other times, however, to fob us off with cynical observations about episodes in his life. Minute details, for instance, of the suffering and trials of Olivier's second wife, Vivien Leigh,

Painter's portrait

GRAHAM SUTHERLAND: A biography by Roger Berthoud. London, Faber and Faber. 328 pp. With 90 photographs and illustrations. £12.50.

Meir Ronnen

AN ARTIST'S immortality lies in the works he leaves behind him. Graham Sutherland (1903-1980) will probably be remembered for a work no longer in existence: his 1954 portrait of Winston Churchill, secretly destroyed by Clementine Churchill in 1956. The secret was not out until December 1977, when following Clementine's death, her daughter Mary Soames wrote to Sutherland. Author Berthoud reveals a number of new facts about Churchill's reactions to the portrait (he at first refused to accept it though it was a gift from both Houses of Parliament, where it was supposed to hang after his death).

This is a thorough but rather pedestrian "authorised" biography of a flawed artist. But it suddenly comes alive in telling how Sutherland emerged as a portrait painter of note, thanks to the publicity connected with his extraordinary painting of Somerset Maugham (which the quite pleased subject at first described as "the author as madam of a Chinese brothel").

The chapters on Sutherland's concurrent and unfortunate involvement in the famous Rothenstein-Tate controversy; the Churchill commission; his troubles in working on the world's largest (and rather dreadful) tapestry (Christ in His Glory, for the Coventry Cathedral designed by Sir Basil Spence) are all riveting.

What emerges from this book is not only a very sympathetic picture of Sutherland (whose handsome and composed exterior hid a darker side that emerged most powerfully in his paintings) but also a very good idea of what it meant to be an artist in

class-ridden England of the period. Sutherland was a social success, helped by his appearance and manners and also by his beautiful wife. It was an era when contacts and patrons counted; the heyday of the dealer had not quite arrived. Sutherland had the warm support of German-Jewish emigres in London (and of his Jewish framer Alfred Hecht, who gave sophisticated dinner parties on framing days). But the artist was helped most of all by the generosity and consistency — if often qualified — push of Sir Kenneth Clark.

It was the wealthy, well-connected and prestigious Clark who helped open doors to invitations from the great. Berthoud notes that the rich and powerful always exerted a fascination for Sutherland (as they do for most people, for that matter).

Sutherland was an often interesting and very individual artist, but not a great one. He began as an etcher and remained an essentially graphic artist, often influenced by his some-time friend Picasso. Sutherland's temporary fame had a lot to do with the British post-war need for popular hero figures, as well as the fact that his activities and the controversies in which he became involved made news.

Sutherland did not flatter his sitters; some, like Churchill, were appalled at the results and did not pay. But Sutherland was often able to give his clients a popular larger-than-life quality; the canvases projected a sense of accomplishment and power that was irresistible. He could sum up a personality too: his portrait of Clark is a masterpiece.

An acceptable hero-figure, Sutherland was admitted into the Queen's Order of Merit, taking his place beside Henry Moore. He should have been preceded by his unfashionable friend Francis Bacon. Moore and Bacon have secure international reputations that will long outlast their lives. Sutherland will be remembered only in Britain.

THE MOST popular word in home furnishings today is "antique." It is also the most confusing.

If you are attracted by the word "antique" in a shop sign or in an advertisement, you would be well advised to find out if the reference is to items which are very old, somewhat old, or brand-new reproductions.

The Better Business Bureau in Tel Aviv is currently drafting a letter to newspaper advertising departments warning them to be on the alert for misuse of the term. This follows an incident in which one firm was advertising its merchandise as antiques when in fact it was only selling reproductions.

There is some disagreement as to what furniture may properly be called "antique," but most Western countries now use the term for anything that is at least 100 years old.

In Israel, imported antique furniture with the appropriate documents is exempt from customs and other taxes only if it is going straight to a museum. If it is imported for sale or for use in a private home, it is liable to the same taxes as anything classed as "used furniture," whether it be a hundred years old or a thousand. I was told by a Customs official, "Used furniture" carries a customs duty of 30 per cent, but because it is so hard to verify its value, there is also a proviso that the duty must not be less than IS34.80 per kilo, including the weight of the crate.

The duty on new furniture from the European Economic Community has just been lowered to 25 per cent; from elsewhere it remains 30 per cent. There is also a low purchase tax on all furniture, plus VAT and a Peace-for-Galilee levy. The cumulative taxes on imported furniture, old or new, come to about 60 per cent. There is a very slight difference in the customs on furniture brought into the country as a "personal import" and that for commercial sale.

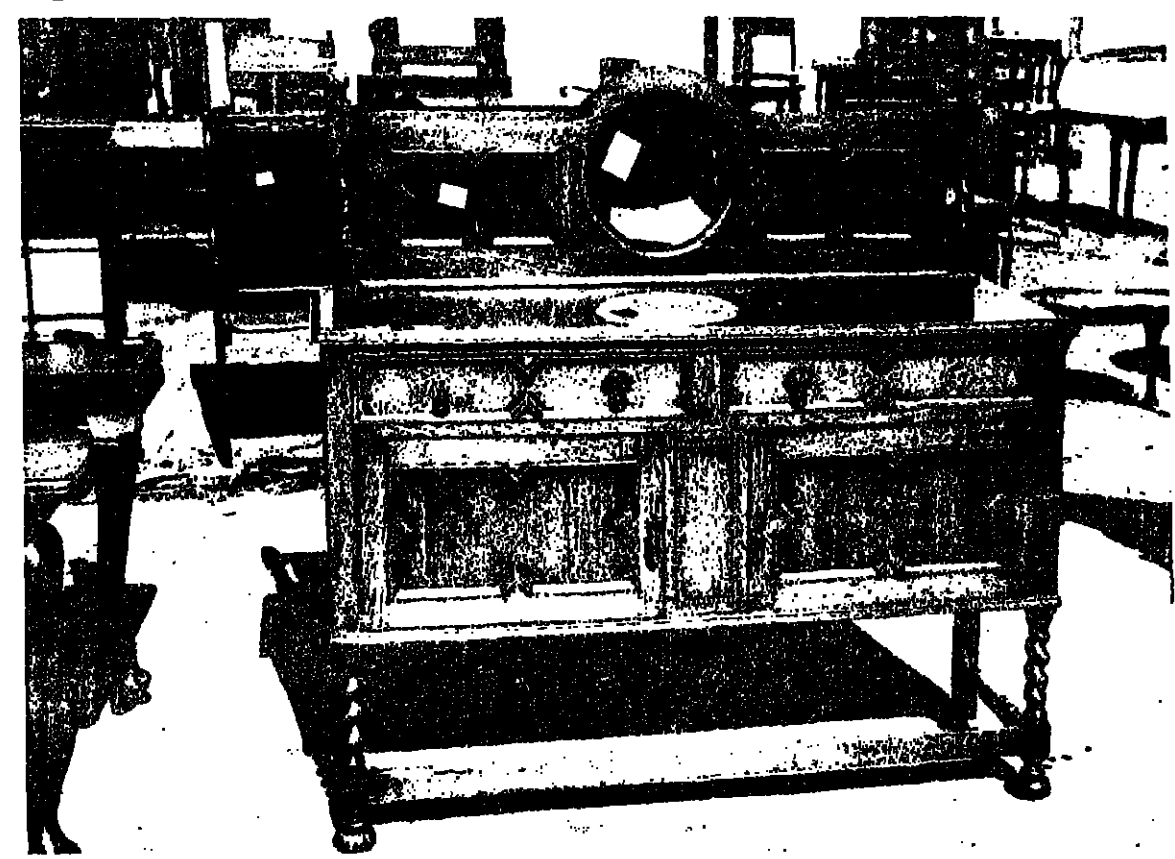
THE SECRETARY of the Better Business Bureau, Adi Horowitz, is more flexible in his definition of "antique" than is Customs. He says something may be termed an antique if it was actually produced in the time and typical style of the particular period, even if this was less than 100 years ago. Otherwise, it should be described as "reproduction Louis XIV, Chippendale, or whatever," says Horowitz. He does not even like the term "antique-style," because he says "antique is not a style."

There is, of course, nothing unethical about reproduction furniture — so long as it is honestly presented as such.

When it comes to actual old furniture, most of what is entering the country these days is from England and was produced sometime between the turn of the century and the beginning of World War II. In price, it competes very well with new furniture, whether modern type or reproduction antique. Some of it is true "Victorian," which means produced during the reign of Queen Victoria, 1837 to 1901, some is Edwardian, technically the brief reign of Edward VII, 1901 to 1910.

PROBABLY the largest importer of old furniture into Israel today is Nuriel Interiors, whose general manager, Rami Igra, got into the antiques field as a hobby while living in London. He cautions people to be very sceptical of claims that anything on sale here in furniture shops is older than Victorian. "Genuine Chippendale," he points

Some like it old



MARKETING WITH MARTHA

out, is not a style or period, but a piece actually made by the 18th-century cabinetmaker, Thomas Chippendale — and would cost over \$150,000 — if you could find it. Similarly, there is very little real English Regency furniture — which dates from the early 1800s — but lots of reproductions. Igra says there are only some 1,500 genuine English Regency dining tables in the whole world. To meet the demand for Regency-style furniture, Nuriel Interiors has high-class reproductions made in England, which sell at about \$1,100 for a dining table and \$1,400 for a set of six chairs.

By comparison, dining tables from the 1920s and 1930s can be found at Nuriel from \$360 and a set of four chairs, in need of reupholstering, for less than \$400. Buffets are a popular item in old furniture, and Nuriel sells some from the early part of this century for as low as \$300-\$500. Display cabinets in about the same price range are very popular, too, though the ones which caught my attention, with built-in secretaire, drawers and glass-enclosed shelves, were \$750 and \$800. Small tables start around \$100. A conversation-piece item is a throne-like chair for a chamber pot, called a commode, which some people use for storing their liquor, Igra told me.

Nuriel sells both to dealers and direct to the public, at its own showrooms: in Tel Aviv at 119 Sderot Rothschild, and in Haifa at Kikar Stella Maris. A Nuriel franchise has opened at Moshav Ramon in the Jezreel Valley agricultural area because moshavniks and kibbutzniks are big customers of this type of furniture, Igra told me.

PEOPLE WHO want to save 20 per cent can order Nuriel furniture from catalogue photos of forthcoming shipments and pay in advance. If not satisfied when the goods arrive, they can get their money back. Nuriel also offers to take back, or refund the difference for, any piece which a purchaser finds on sale at a lower price anywhere in Israel. It also offers to help the customer resell in the future any piece he has bought from the firm, at the same

dollar value. While few of these pieces are real collectors' items, they do hold their value better than brand-new furniture.

There is no official body in Israel which gives authenticity certificates for antique furniture, as is done by the British Antique Dealers' Association, BADA, or the London Association, LAPADA. Until now, Nuriel has not given any certificates with its merchandise, but customers can request a letter describing the item. It is currently preparing its own certification system, which will give a description of the piece with its age "to the best of our judgment and the judgment of our English expert," and will include a colour photograph and a packing list number. Anyone who buys today will be able to come back for a certificate when these are introduced, says Igra.

There is, obviously, more danger of woodworm in old furniture than in new — and Nuriel has fumigation certificates for each container it ships from England. For Israelis who want to buy a quantity of furniture, Nuriel is offering a "Fly and Buy" trip to London. For \$550, they can have the return flight, a week at a four-star hotel, an expert and car to accompany them on shopping expeditions, and an opportunity to buy at "trade prices." Nuriel arranges packing and shipping. The firm takes a 15 per cent commission on the total landed cost in Israel — which is considerably less than the usual retail markup on furniture.

The services of an expert or a reliable importer, claims Igra, help to avoid such pitfalls as buying what is known in England today as "Irish furniture" — cheap copies of turn-of-the-century furniture made in England in the 1950s and 1960s. It is so called, according to him, because the poorer Irish buy it — or perhaps because it is a load of blarney. Igra says that some of this has turned up in the Jaffa flea market and the average customer would be

hard pressed to identify it as fake unless he can see that parts are made of plywood with veneer, rather than the solid wood of real Victorian and Edwardian pieces.

THERE ARE, of course, other serious importers of old furniture. The veteran Tel Aviv firm, R.A.P. Interiors, recently began to mingle attractive period pieces with its new merchandise at 190 Dizengoff. It also sells through the Cadeau gift shop in Rehovot.

Nuriel Shagan selects the pieces herself in the north of England, and she says most are 70 to 80 years old. "They are not from castles or palaces, not from Baron this or that," she says very frankly, and she does not give certificates, but simply an oral description to the best of her knowledge.

The English pieces are no more expensive than today's new furniture, and often less costly, she says. Heavy oak buffets average \$500-\$1,000, dining tables \$480, dining chairs about \$150, tea tables about \$300.

R.A.P. carries a few more expensive French pieces, said to be over 100 years old.

IT HAS LONG been accepted that antique and modern furniture can be blended to give a touch of "warmth" to a room.

This is how Danish Interiors, known for high-quality contemporary furnishings, got into importing reproductions. A store decorator suggested a few antique pieces as props to make the modern showrooms look warmer. Danish's general manager Geoffrey Tolman went to Italy for some antiques and brought back first-class reproductions instead. Customers fell on them, and today Danish imports reproductions from three sources in Italy — and faithfully presents them for what they are.

The most authentic-looking reproductions sold at Danish are produced by a cooperative of artisan workshops in the Venice area, called Riproduzione Artigiana Mobile Artistici. They craftily "distress" the wood to make it look old. Prices are high, however — in fact, these quality reproductions

cost more than the early 20th-century English pieces at Nuriel and R.A.P. At Danish, for instance, a display cabinet with writing desk from the Venice cooperative costs IS13,000, which is about \$1,200, compared with \$800 for a comparable one at Nuriel. A fine Italian reproduction tea table sells for IS12,900 — or over \$350. A dining table expandable to three metres is \$1,800. Modern-style tables this size from Denmark and Sweden cost roughly the same.

Danish Interiors also carries reproductions from Selva, said to be the biggest firm of its kind in Italy. These also can be ordered from an extensive catalogue. Less expensive items, using plywood or chipboard with veneer instead of solid wood come from a Selva subsidiary, Epoc Stile.

In addition to its regular outlets in Ramat Gan, Tel Aviv and Jerusalem, Danish maintains a warehouse at Petah Tikva's Kiryat Arye, where it sells "seconds" — slightly damaged items. There is no connection whatsoever between Danish Interiors and the antique furniture salesroom which happens to occupy the basement of the same building. That is another firm entirely.

ANOTHER large furniture concern which recently began importing antique-style reproductions, mainly from Italy, is Beit Mars, with showrooms in Tel Aviv and Haifa. It specializes in the inexpensive lines.

"New Antique" is a name that cannot fail to attract attention. It belongs to a studio-workshop in Givatnyim which has just begun producing antique-look furniture. Its small but eye-catching showroom is inside Tel Aviv's Dizengoff Centre mall, near Hamashbir. Its specialties are kitchen cabinets and wardrobes.

The driving force at New Antique is Moshe Harel, an interior designer from Canada. He is very proud of being a local producer, saying "I'm a white-and-blue man. I wouldn't import anything. I want to export."

His new company is designing and making kitchen, bathroom and bedroom cabinets to measure. The style could roughly be termed French provincial or country colonial — "what the gentleman farmer would have in his home," says Harel.

The unique look is created by specially-developed paints, which appear genuinely old but are said to be resistant to heat and moisture.

There is an impressive range of 18 colours, including faded, antiqued blues and pinks and greens, as well as natural wood hues, and the paint can be applied to virtually anything from a kitchen table to a grand piano. The insides of the cabinets are made of "sandwich" wood with formica veneer, but the edging has the antique look. Doors are made of solid oak; knobs are wood, not plastic.

Prices for cabinets are by the running metre, and the current rate is IS14,900, including delivery and installation in the central part of the country. This is somewhat more expensive than standard-looking kitchen cabinets made locally (I priced rustic-style cabinets at Zedek, virtually next door, at IS10,000 a running metre). New Antique has just begun a special introductory sale, in which the tenth metre is free, and 5 per cent comes off the total bill. Harel says cabinets ordered right away will be ready by Pesach, and he will throw in the redesign of your entire kitchen and dining area for free.

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